

# THE ETUDE

December 1939

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DEEMS TAYLOR

I think Lee Sims' book an intensely informative and useful work for teachers as well as novices. He boils down the essential facts to the least possible wording and visualization, thereby saving endless . . . He describes and illustrates the fundamentals of piano-playing so clearly that, not to understand them, means to have a closed mind, and to be unable to see and read.

LEONARD LIEBLING

Editor-in-Chief, Musical Courier



Sims' work, I think, is going to create musical amateurs. This is one of the essential businesses in the modern world because if amateurs go out of existence—as is threatened—is the end there won't be any music.

GILBERT SELDES

Director, C.B.S. Television



Lee Sims' "Modern Piano" is an Achievement. I expect it to be the talk of the town, musically, this season—and for many more to come.

PAUL WHITEMAN

Out here in Chicago I've noticed several of the nation's music critics giving your "Modern Piano" Three Typographic Cheers. I'd like to add my cheer to the critical hurrahs and make it four! I know the years of ardent labor you poured into this effort . . . it will make a more musical nation of our country.

RUDD VALLEE

The need of a comprehensive teaching manual in the field of popular music would seem to be met in a peculiarly effective manner by the course for "Modern Piano" by Lee Sims that has just come off press.

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MUSICAL AMERICA



Lee Sims' course on "Modern Piano" presents with unusual clearness the elementary matters of notation and keyboard harmony. Those who have the resolution can undoubtedly learn much from this course.

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Former President, Juilliard School

"Mr. Sims has been practicing his theories herein set forth for the last nine years. Some of them are striking to a student reared upon the dry fare of Czerny, Tausig, or Piazzi. One is impressed by the obvious, deep sincerity of this—actually the first—attempt to bridge the gap between popular and serious music. Mr. Sims' book could add the shoves of Turbi or Grieging without insulting their intelligence; Dancer, Ramon or Walter Winchell could study it at home. . . . It is far removed from the "learn-to-play-at-home" type of thing. Buy it and study it—you'll want to play the piano."

JULIAN SEAMAN

New York Music Critic

—a miracle of compactness and an adroit departure from the dry pedagogy that long had kept America's musical emotions under blankets.

ARTIE SHAW

I have had a very real admiration for Lee Sims for many years, both as composer and as pianist. Now, I am very happy, indeed, to have been witness to the very interesting manner in which he has handled the hard problems of "getting across" to aspiring pianists those practical and logical solutions for skillful performance of our current American music: "Modern Piano" is very well done.

GLEN MILLER

This is the greatest course I've ever seen—the freshness and understanding of Lee Sims' approach is fascinatingly revealing, making graphic what too long has been bogged in academic small-talk and ambiguous directions.

PERCY FAITH

Canadian Broadcasting Corp. Music Director



"Modern Piano" is a landmark in the Coming of Age of American music. It was inevitable that such a work should appear, necessarily being the mother of invention . . . and just as inevitable that so qualified a voice of the leading pianists of America would be Lee Sims should so write it.

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# THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

**KING LEOPOLD OF BELGIUM** always arrives at the concert, opera or theater five minutes before the rise of the curtain: all members of the Royal Family and of social families of distinction in the Belgian capital do the same, of course. At the close of the program the King remains seated five minutes, while the audience applauds and artists make their acknowledgments in this courtesy. The National Anthem is then played, and the King departs. Perhaps after all, it might be a good thing for America to have such a King for a while, just to teach our social leaders good "theater manners."

**EIGHTEENTH CENTURY MUSIC** was presented in two series of concerts in the ballroom of the Governor's Palace of Williamsburg, Virginia (restored), the first programs occurring each evening from October 18th to 21st and from the 26th to 29th. Ralph Kirkpatrick, harpsichordist, and four outstanding artists interpreted the programs.

**THE LARGEST ORGAN** in the Iberian Peninsula, built by Tamburini of Cremona, Italy, for the new Church of St. Juliao of Lisbon, Portugal, was recently dedicated.

**ANTONIO PUCINI**, son of the composer, has instituted a scholarship at Rome for young Italian opera composers.

**SIEGFRIED WAGNER'S** humorous light opera, "An all'opera in Hutchen schuld" (Everything is Blamed on Hutchen), has had its world premiere at the Stadttheater of Leipzig, with Count Gilbert Graving, grandson of Richard Wagner, conducting, and with the settings designed by Siegfried's son Wieland.

**ALFRED CORTOT** has been appointed director of the Ecole Normale de Paris. Born of French descent, he studied in Switzerland, and was educated at the Paris Conservatoire under Decazes, a pupil of Chopin and Lisner, he, as a student, was keenly interested in modern music, especially that of Wagner, whose works he frequently played for private audiences. At thirty he had won recognition which led to his choice as the successor of Pugno at the Paris Conservatoire.

**CAIRO, EGYPT.** Musicians have organized a branch of the International Society of Contemporary Music, with its two sections devoted respectively to Oriental music and to that of European composers.

**SIR HENRY WOOD** has presented his entire musical library of twenty-eight hundred scores and nineteen hundred twenty complete orchestrations to the Royal Academy of Music, London. The collection contains many works not now obtainable, and Sir Henry will continue to have use of it during his lifetime.

**THE ORCHESTRE FEMMINI** of Paris has given two concerts in Lisbon with the programs devoted to the compositions of some of the older French composers, with Jean Eyraud conducting.

**THE SCHUBERT SOCIETY** of Vienna celebrated its seventy-fifth anniversary with a performance of Franz Vecchia's "Amphitruos."

**THE WORCESTER (MASSACHUSETTS) MUSIC FESTIVAL** celebrated this year its eightieth anniversary, from October second to seventh, with Albert Strossel conducting the Festival Chorus of four hundred voices assisted by full orchestras and Metropolitan Opera soloists.

**DO NAMES ATTRACT?** Ask the New York Stadium or Hollywood Bowl management. With Helzitz, Hofmann, Pons or Tibbett announced, there will be an audience of some twenty thousand; without some such name, one-half to one-fourth this number.

**NELSON EDDY** won first place for popularity in the recent "Stars of Stars" edition of the *Radio Guide* magazine in which seven hundred and twenty-nine votes were cast. He won also first place as a singer of classical songs, with Richard Crooks and Lawrence Tibbett as second and third runners. In the women's division for singers of Classical songs, Margaret Speaks, Jessica Dragonette and Gladys Swarthout won first, second and third place respectively.

**HANDEL'S MUSIC** was used for a recent performance of Racine's "Alzabine" at the Comedie-Francaise of Paris.

**THE MUSIC TEACHERS NATIONAL ASSOCIATION** will meet from December 28th to 30th, at Kansas City, Missouri, with Edvin Hubbs, president, in the chair. Problems of great interest to the profession will be discussed by outstanding educators, with renewed artists continuing programs for artistic entertainment. Particulars may be had from D. M. Swarthout, University of Kansas, Lawrence, Kansas.

**EUGENE GOOSENS**, popular English horn conductor of the Cincinnati Symphony Orchestra, is reported to have taken out his first papers as a step toward becoming an American citizen.

**THE METROPOLITAN OPERA COMPANY** announces eight new artists in its roster for this season, including Jarmila Novotna, Czech coloratura soprano; and Grazia de Reinhold and Toscanini; Hilda Regolini, coloratura soprano of Italy, the Compton and Buenos Aires; Eyvind Lohlon, Wagnerian tenor; Ludovico Oliviero, character singer; and one of the three American singers, two are Annamary Dickey and Mack Harrel, Auditions of the Air Winners.

**A ROBERT SCHUMANN PRIZE** of five hundred marksmen is to be awarded each year on June 8th, the composer's birthday, at Zwachen, his birthplace, for a work by a young composer.

**A NON-PROFIT CIVIC OPERA** association has been organized in St. Louis, for the production of operas with Metropolitan Opera stars in the leading roles. To encourage St. Louis talent, a minor role in each production will be filled by a local singer chosen by competition. San Francisco was the leader in this type of opera. The Mayor of St. Louis is Chairman of the Board of Governors. Leslie Hallos is to be conductor, and Dr. Ernst Letz is to be stage manager for the first production.

**THE HOUSE OF KARL VAN BETHOVEN**, at Litz, Germany, whose his brother, Ludwig, often visited, has been demolished. It was there that Beethoven wrote the *Finale* of his "Eighth Symphony."

**LIVERPOOL PHILHARMONIC HALL**, built to replace the old one burned some years ago, was dedicated on June 20th at a concert of choral and orchestral music conducted by Sir Thomas Beecham. It is reported to possess excellent acoustical properties, and to be finely adapted to its purposes. Hall to Liverpool and its wonderful spirit!

**LATE DISCOVERIES OF THEATRICAL MUSIC** in Italy are reported to be a madrigal by Alessandro Scarlatti, found by Sinaur Cavin, head of Sauermeister Music Co., and a previously unknown opera, "La Doriska," by Stradella.

**RIO DE JANEIRO** has its opera company composed entirely of Brazilian artists, which has a season including performances of "Aida," "Rigoletto," "Madama Butterfly," "La Traviata" and other standard works.

**TORRE DEL LAGO**, where Puccini lived for some years, has been bought by royal decree and is now Torre del Lago Puccini. (Continued on Page 82)

## Competitions

**GRAND OPERA PRIZE:** A Public Performance of an Opera in English by an American Composer (native or naturalized) is offered by the Philadelphia Opera Company. Contest closes August 15, 1940; and the successful work will be performed in the 1940-41 season. Judges: Leopold Stokowski, Eugene Ormandy and Sylvia Lavin. Full information from Philadelphia Opera Company, 707 Bankers Securities Building, Philadelphia, Pennsylvania.

**A ONE THOUSAND DOLLAR PRIZE** is offered by the St. Louis Symphony Orchestra, for a symphonic work of ten to thirty minutes in length. The composer must be American; the composition will be performed during the present season and the winning work will be performed on February 1, 1940; and full information may be had by addressing: Missor, St. Louis Symphony Orchestra, Municipal Auditorium, St. Louis, Missouri.

**THE PADEREWSKI PRIZE** COMPETITION offers \$1,000 for the best work for Chamber Orchestra, and a second \$1,000 for a concerto of other serious work for a solo instrument with symphonic orchestra. Works must not exceed fifteen to twenty minutes in length and may be received before February 1, 1940. Full information from Mrs. Elizabeth C. Allen, Secretary Paderewski Fund, 250 Huntington Avenue, Boston, Massachusetts.

**PRIZE (AMOUNT NOT YET ANNOUNCED)** offered for a composition for mixed chorus and orchestra, of twenty-five to forty-five minutes duration. Competition closes June 30, 1940. Particulars from Oxford University Press, Amen House, Warwick Square, E. C. 4, London, England.

**A PRIZE OF ONE THOUSAND DOLLARS**, with a possible Six Hundred Dollars additional, is offered for a "Concerto for Violin with Orchestra" by a native American composer. The prize is furnished by an internationally known violinist, with the option of giving generous performance of winning work. Competition closes April 30, 1940. Particulars from Viola Concerto Committee, c/o Carl Fischer, Inc., 50 Cooper Square, New York City.

**HAYDN'S "CREATION"** was recently performed in an English parish church (name withheld), when an eleven year old boy sang *High Treason*, which he had just had given *On Mickey Finn*; and two boys joined in *The Marvellous Work* just what an enthusiastic English church would do!

**ELIZABETHVILLE, BELGIAN CONGO**, Africa, has a native choir of over a hundred voices, founded and trained by Father Laumont. It recently gave a program including works by Palestrina, Martin, Haydn, Handel, Mozart, Marconi, Kemeas, and Schubert.

**BENNY GOODMAN** became something of a storm center when he recently engaged two Negro musicians—Charlie Christian, guitar soloist, and Fletcher Henderson, pianist—former, for the band. Later reports have shown clearing, with professional musicians rather generally commending the policy so long as only musical merit is considered in the choice.

**THE HOLLYWOOD BOWL ORCHESTRA** had as its conductor for September, celli, Leopold Stokowski, with four principals, six soloists, 38 year old Sandoza Berkovic played the first movement of Mendelssohn's "Concerto for Violin"; seven year old Levin Juana, Los Angeles born Japanese, played the first movement of Mozart's "Piano Concerto in A"; and six year old Ardiel; and nine year old Lorin Mazzei conducted the *More Slav* of Tschokowski.

**HONIGBERG'S "JEANNE D'ARC"** had recently been performed in Paris, was first heard when given at Bilk, Switzerland, in 1818, and afterwards was performed at Orleans. Honigberg is said to be at work on a "Piano" which he heard near Paris at Salzbach, Switzerland.



ALFRED CORTOT



JEANNE D'ARC



HILDA REGOLINI



# The Secret of a Merry Christmas

WHEN the first clear voice of the bell rings out upon the frost sweetened Christmas morning air, let us rise within ourselves to a higher realization of the significance of the Christmas spirit. It remained for the noble, manger-born Jew of Nazareth to imbue this festival time with the splendid spirit of sacrifice, and to teach us that there is far greater joy in giving than in receiving.

It is the special mission of all art workers to give. It is within their power to contribute to the world a kind of wealth beside which the millions of the plutocrat seem paltry. The glorious Christmastide affords a fine opportunity for the musician to carry his tribute to those who need him most.

What shall he your frankincense and myrrh?

It might be a little song to carry some aged soul back to the golden days of youth, when the argosies were all coming in, when life was all hope, all joy, all love; it might be a soothing melody caressed from an old violin to ease the pain and mental anguish of some sufferer; it might be some happy little tune, played for the dear little ones in an orphan asylum, to make them forget, if for only a few moments, what it means to spend Christmas—of all days in the year—without a mamma or a papa.

Come, do not let us fall into the venal convention of making Christmas an orgie of cheap tinsel and gournandizing. Let us be completely filled with the jovial spirit of the day. Let us remember that it is the privilege of musicians to give certain gifts, not to be

found in the steel barred vaults of the multimillionaire. Let us realize that the best way to attain happiness is through making others happy. This is the secret of a Merry Christmas.

*The foregoing Christmas editorial was written for the twenty-fifth Christmas issue of THE ETUDE in 1907, thirty-two years ago. It was your editor's first Christmas editorial, and embodied the life thought of the founder of THE ETUDE, the late Theodore Presser, to whom Christmas was a period of unbounded rejoicing and gratitude.*

*Since that time the world has made tremendous advances in many directions, and it has also gone through cataclysms too hideous to think about. Empires, great cities, huge navies and millions of men have been wiped out of existence, but these ideals of the Christ Spirit, the spirit of love and giving, enthroned in Christmas, are eternal. A millennium of wars could not crush them.*

*These ideals are still the ideals of THE ETUDE, now, in this materialistic age, even more than ever before. They have sustained and fortified us. They are our everlasting Fountain of Youth, Faith and Joy. We are grateful for the unending fine responses that our readers have always given to them. They bring all of us closer together.*

*A MERRY CHRISTMAS TO ETUDE READERS, EVERYWHERE!*



## The Dudley Buck Centenary

IF YOU had asked almost any musician of fifty years ago who was the dominating American composer, the answer, in all probability, would have been, "Dudley Buck." Hardly a month would be in any Protestant Church of America without an opportunity to hear at least one or two of his works. His *Festive Te Deum*, in *B-flat* and *Fear Ye Not, O Israel*, were two of the most widely sold compositions in the whole field of religious music. It is not remembered now, however, that he wrote about fifteen notable cantatas, the best of which was



Dudley Buck

possibly "The Light of Asia." He also wrote a comic opera, "Deseret," a grand opera, "Scrapia," a symphonic overture, "Marmion," and much excellent organ music, as well as very widely sold instruction books for this instrument. As an organist, he was recognized as the greatest in the America of his day. He was also distinguished as a teacher of the organ and of composition. Your editor was one of his pupils, unfortunately for an all too limited period. He was an excellent, exacting teacher, although at times irascible and impatient after the manner of the old-fashioned schoolmaster. He could be inspiring, and frequently was very witty.

Dudley Buck was born March 10, 1839 on Ann Street, Hartford, Connecticut. On his mother's side, he was descended from President John Adams, and on his father's side from Pilgrim who came to this country on the second trip of the Mayflower. The father, Dudley Buck I, was a steamship owner. One of his vessels towed the Monitor to Hampton Roads for its memorable battle with the Merrimac.

His materially minded parents objected to the boy's following music as a career and forbade his playing. Upon which the boy painted a keyboard in black and white on a board and practiced upon that in the garret. When his father relented and bought a melodeon, he was amazed to discover that his son already had a technique; so he gave up all objections in the face of such persistence and sent his son to Europe, where the young man became a student at the Leipzig Conservatory (1858-9). His masters were Plaidy, Moscheles, Hauptmann and Richter. Later he studied with Schneider in Dresden, and then for one year with other teachers in Paris. On returning to America, he held many important positions as organist—at the Cincinnati May Festivals, in leading churches of Hartford and Chicago, and as assistant conductor to Theodore Thomas at the Central Park Concerts of New York City. He later became organist at three famous Brooklyn churches, Plymouth, St. Anne's, and finally at Holy Trinity, where he remained twenty-five years.

In April, 1889, Edward A. MacDowell played his own pianoforte "Concerto in D Minor" with the Boston Symphony Orchestra under Gericke. Here was a young man who painted on a broader canvas with richer colors and a new brush. His genius was such that he commanded wide attention, and the works of his older colleague, Dudley Buck, were, in our opinion, unawesomely eclipsed in public favor. We have a very strong feeling that many of Buck's works should be actively revived. They display sound musicianship, excellent melodies, and have a distinctive character. Many of them, unpolished with modern orchestral devices, would surprise present day musicians. Dudley Buck III has resided for many years in Chicago, as one of the foremost voice teachers in America.

Why not a Dudley Buck revival? The Buck field would offer many extremely effective features for 1940 programs.

## The World's Largest City School System

IN NEW YORK CITY, according to Dr. Harold D. Campbell, Superintendent of Schools, as quoted in the *Journal of the National Educational Association*, there is the largest and most heterogeneous school system in the world. One million and a quarter of school children are housed in one thousand buildings, representing an investment of half a billion dollars. This equals the population of the sixth largest city in the United States. The teaching and supervisory staff numbers approximately thirty-nine thousand. One school in Brooklyn has three hundred and forty-nine teachers and nine thousand, nine hundred and sixty-five pupils.

It costs \$152,350,000 a year to operate the New York City Public School System. The cost per student each year is one hundred and three dollars and five cents in elementary schools; one hundred and thirteen dollars and ninety-nine cents in Junior High Schools and one hundred and forty-four dollars and thirty cents in Senior High Schools. The number of persons engaged in teaching music in the Junior and Senior High Schools of New York City, according to Dr. George H. Gartlan, Director of Music, is five hundred and eleven. This does not include the department first through the sixth grades, nor the elementary schools in the sixth year. Despite the hue and cry against art training in the schools, we were unanimously endorsed by practically all educators, the proportionate percentage cost is very small.

### Studying with a Master

THE time-old debate as to the value of studying at an organized school or with an individual master will apparently never end.

The collateral advantages to be gained in studying at a great conservatory are obvious, but the value of a music school does not depend upon its buildings, its catalogued courses, or its name, but very largely upon the efficiency of the individual teachers in the faculty. Should these teachers become perfunctory in the performance of their duties, through the comfortable insurance of a sinecure, their value to the student is enormously reduced.

There is something very inspiring about a master teacher, a Salieri with a Beethoven and a Schubert, a Czerny with a Liszt and a Thalberg, a Leschetizky with a Paderewski, a Hambourg or a Gahrlowitsch, an Auer Gerster, a Melba, and an Eames. It is only human for an individual teacher, working independently, to take a very deep, very intimate, and very personal interest in the pupil. The sphere of the individual private teacher of high ideals, superior training and real teaching talent, is perhaps expanding rather than contracting. Pupils still continue to pay a high premium for the services of such a teacher.

In looking over the catalogs of a great many colleges, we have been surprised by the large number of members of the faculties of these institutions, who, even though they have graduated from some distinguished school or conservatory, take pains to indicate the particular masters with whom they have studied. All this points to individual institutions are endeavoring to permit their faculty members to have as much artistic latitude as possible.

### Vision and The Etude

THE proverb, "Where there is no vision the people perish," is carved in stone by the portals of the New York Public Library. The Etude always has been a forward-looking institution. The next issue (January) will be a delightful surprise to our friends, wherever they be, because of its new and brilliant features, and its new "format," or size and proportions; but with all the fine old Etude values preserved. It will set many tongues wagging; and our friends will want to introduce it to musical circles everywhere.



Granville Bantock was born in London, England, August 7, 1868. He was a pupil of Frederic Corser at the Royal Academy of Music in 1889-1892, where he became the first holder of the MacFarren scholarship. While still at the Royal Academy, his oeuvre: The Fire Worshippers, his ballad, "Rameses II," and his one-act opera, "Canaan," were produced. From 1892 to 1896, he edited The New Quarterly Music Review. He then retired a post as conductor for the memorable George Edwards musical comedy production of "Galaxy Girl" (1896, and 1904-1905) toured the world with one of these sprightly musical organizations. In 1900 he became principal of the Birmingham and Midland School of Music; and in 1906, he succeeded Sir Ernest Elgar as professor of music at the University of Birmingham, a post he held until 1934.

All his life he has been a moving spirit in supporting and developing talented young artists and conductors, and, while very modest, his own inclination to become radical. It is interesting to note that Bantock was the first to conduct the works of Sibelius in England.

As a composer, he is best known through his huge work "Osor Khayasa," a setting of Edward Fitzgibbon's translation of the Rubshat, for voice, chorus and orchestra. It has three acts and parts and requires a huge chorus and a double orchestra. The first part was produced at Birmingham in 1906; the second at the Cardiff Festival, Wales, in 1907; and the third at Birmingham in 1909. It is also the composer of a large number of other major works which have been widely acclaimed. In recent years, Sir Granville has been director of Trinity College of Music in London; and he has made many extensive tours for supervising examinations.

# What the "World War" Did for Music in Europe

By

SIR GRANVILLE BANTOCK

A Conference with

the Distinguished English Composer

and Educator

IT IS LITERALLY IMPOSSIBLE to comment intelligently upon post-war music in Europe, because so much of it is apparently aimed at entirely different objectives from those which obtained in the previous century. Great music is always a development of the past, not a radical revolution. The broad and rich art of Wagner finds its roots running all the way back to Palestrina and Bach. Wagner is more popular in Europe than ever. In fact a large part of the public in all lands is only now becoming able to appreciate the transcendent beauty, the balance, the majesty, and the force and depth of philosophy of the great master of Bayreuth. After Wagner, Sibelius is towering very powerfully, from a standpoint of popularity. Sibelius is not affected by modern categorical experiments, nor was Richard Strauss. The work of these two masters, whose masterpieces brilliant genius, is wholesome and sound, and is built upon technical and practical foundations, indicating a knowledge of the entire musical sphere, and not a little section. Intense study of the works of his predecessors did not hamper Wagner. It helped him, and he gives the impression of having bred in a gorgeous delirium of formal ideas, which still intoxicate our souls with their undying beauty.

There has been a tendency through all the ages for young people to do things too quickly, to expect results before they were ready to them. "Life is short and art long," calls Hippocrates down through twenty-two centuries. The trouble with some modern music is that it comes from half-baked minds; so there is small wonder that it is little more than dough and often very sour dough. Kabashik Holmski (1760-1849), the greatest of all Japanese painters of the popular school, once said, "At the age of twenty I had a desire to be an actor when I studied composition; at thirty I studied the rudiments; at forty I studied how to mix colors; at fifty I studied harmony; at sixty I observed nature; at seventy I made sketches; at eighty I studied the secrets; at nearly ninety I have actually begun painting; at nearly ninety I have actually begun painting." His dying words were, "If Heaven had lent me but five years more, I should have become a great painter."

A Century for An Oak

MEMORABLE EVENTS: READ of the phenomenal Mozart and Mendelssohn; and if the spectacular young stars of today do not produce a symphony before

they are twenty, they feel that their instructors are at fault. Precocity and genius are not synonymous. Remember that while Brahms' "First Symphony" was written when he was twenty-two, his great "Fourth Symphony" was not written until he was fifty-two. Mendelsohn and Tchaik were comparatively slow in their development through long years of experience. It takes time to season one's creations with long deliberation. The student who thinks that he will stumble upon the grand arcana in a musical alchemist's laboratory, is doomed to humiliating disappointment. He never will find it. There is no gold in the boiler metals. That is the reason why so much of the post-war music is played once and then forgotten. With all its wild walls and seaquels, it dies stillborn.

One naturally inclines toward favoring composers. Bach and Mozart are inevitable. I have always felt that Franz List was greatly underestimated as a composer. Even some of his finely made fantasia for the piano, and his masterly arrangements of the compositions of others, are now looked down upon by many who are in every way incompetent to judge them. They are, as a matter of fact, very valuable contributions to the repertory of the piano. Few people realize that List gave up public performance for composition, at the half-way of life. Of course, he made occasional appearances in his later years, but he did so regularly pursue the career of the virtuoso with incessant tours. List unquestionably influenced Wagner as "Tristan and Isolde" and "Die Walkure" reveal. You see, while List was only sixteen months older than his son-in-law he had been a prodigy; and, when Wagner was struggling for recognition, List was already one of the musical heroes of Europe.

Although I have always been an ardent admirer of the finer works of Franz List, I never saw him but once. He came to England only twice. The first visit was in 1840, when he played before the Queen in Buckingham Palace. Despite his great renown on the continent, it is said that when he first appeared at Sheffield there were only fifteen people in the hall. List, instead of being annoyed by the situation, played his program in magnificent style, after having invited his whole audience to be his guests at dinner. The failure to create a fortune to endeavor, have affected him deeply, as he continued the rest of his tour and did not return to England until 1866, forty-six years later. It was then that I saw him in St. James Hall, at a recital given by his pupil, the Scottish-born Frederic A. Lamond. The announcement that List, then an internationally famous personage, would appear, had caused widespread curiosity and excitement. He was then seventy-five, and, after his hard and tumultuous life, was a very venerable figure. He did not play but went up to the platform so many times in response to the applause, that the audience finally desisted in sympathy for the elderly artist. After List left the people in the audience also departed, and poor Lamond was obliged to finish the recital practically alone. List died a few months later, in the midst of a Wagner festival at Bayreuth.

Truth in Art

ALTHOUGH AS A YOUNG MAN I was always looked upon as a radical, I feel that the only music that is worth while is that which is likely to become permanent, that is, as permanent as anything can be in art. So much lightly tossed effort has been willy-nilly transient. It is for this reason that I find that few of permanence in the works of Richard Strauss, Peter I. Tchaikowski, Jan Sibelius, Edward Elgar and Frederick Delius, that I do not find in the compositions of some other music masters. From this it must not be inferred that I do not admire Debussy, Stravinsky and others; but I cannot feel that these works have the structural solidity which makes the works of the other composers I have mentioned. Perhaps they are not intended to have it. Perhaps they are designed as exquisite and transient dreams, too ephemeral to be based upon a more material pedestal.

MUSIC must mean something to me. It must have body and form and color, and it cannot be a mere parade of encephalic glories. If you have ever tried to read the "Lilies" of James Joyce, you will know what I mean. What sense



Cordially and sincerely yours  
Granville Bantock.

Secured Expressly for

The Etude Music Magazine

By

WILLIAM ROBERTS TILFORD

is there in strings of disconnected words which are nothing but nonsense to anyone but the author or a coterie of persons who pretend that they can comprehend such gibberish and who preach the writer a master largely because he is incomprehensible. Surely all sense has not left the human race, and we are not all going to continue to be the victims of such literary, artistic and mystical bosh.

Edward Elgar is far and away the greatest musician that England has had since William Byrd, who it must be remembered was a highly successful music publisher. In fact, he and Tallis had a license from the crown which gave them a virtual monopoly of the business. He was a very active, cultured and intelligent man of great energy. He seemed to be in continual litigation over his properties. Both in England and abroad, he was known as the "Father of Music." He wrote one hundred and seventy-three pieces, mostly for the virginal. His career (1853 or 1852 to 1933) should be especially interesting to Americans, since his music was that most likely to have been heard by the Pilgrim Fathers who were contemporaries of Byrd. These poor people, however, rarely permitted themselves to hear anything more than their lugubrious Psalms.

Fully recognizing the talent and genius of our other early English master, Henry Purcell, he is not generally regarded as highly as Byrd. It seems strange that such a music loving nation as Great Britain should be obliged to wait over three centuries before the appearance of another very great composer, Sir Edward Elgar.

#### A Worthy Modern

ALTHOUGH STRAUSS' works had already reached their eighty-second opera with his "Fifth Symphony", at the time the war commenced in 1914, his musical fame was extremely restricted, though he is now widely acclaimed in all countries. Music is certainly the most universal language. The best test then of a work of art is the question, "How extensive and how enduring is the appeal?" The works of Bach, for instance, are given regularly in all cultured countries; and, despite the fact that they are now practically two centuries old, they are heard by millions; whereas when Bach died, he was known in only a small section of the world, and I doubt whether more than fifteen thousand people heard Bach's compositions during his lifetime.

The works of Stravinsky have already had world-wide acceptance, and I am sure that they will last through the centuries. He died in the year, in 1907, of dedicating to me his "Third Symphony, in G major." Since the beginning of the World War, he has written three other great symphonies, and I consider these the greatest contributions to the art in the post-war period. Richard Strauss' greater operas and symphonies were all written prior to 1911.

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#### A Mistaken Idea

By

MARGARET E. FITZ-GERALD

ONE IN A WHILE a teacher receives the following message, "Susan has not touched the piano since you were here, so it is useless for her to take a lesson this week." The candid reply would be, "You are very much mistaken, madam, for the greater amount of time spent with the instructor, the more rapid will be the progress in the future." The student may not need further explanation on former matters, but a good teacher has ample means and knowledge with which she will occupy the hour to the advantage of the pupil.

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"It is quite impossible to avoid falling into an erratic tone when speaking on the true nature of Beethoven's work."

—Wagner.



### A Christmas Prayer

1939

Arise again O Star of Light!

That shone when Christ was born,  
And fill the hearts of men with love  
That now are battle-torn.

The sun still shines at Heaven's gate,  
The skies are blue and bright,  
And those who weep shall smile again  
When they have passed the night.

Bless those who strive for brother love,  
Put triumph in their hands,  
Exalt the glory of Thy name  
In all the stricken lands.

And all good will and joy and love,  
For which Thou liv' est and died,  
Have not yet failed upon the earth,  
Save where they were not tried.

Sing! Angels of the Heavenly Choir!  
And dry each needless tear,  
Bring peace on earth to men once more,  
The Christmas dawn is here!

James Francis Cooke

## Amaryllis and

### Louis XIII

By IDA A. RICE

FEW INDEED are the persons who have not heard or played *Amaryllis* as arranged by Henri Glys. Whenever this composition is played it is generally accepted that King Louis XIII was the composer. But the French King did not have anything to do with this composition.

However there are many false compositions in music; and the *Amaryllis* was written by an Italian named Balsaniari, before Louis XIII was the monarch. It was not named *Amaryllis* but *La Clachette* by the composer. This from the fact that a little bell sounded all through the main theme.

Nevertheless Louis XIII did write an *Amaryllis*, but it was a four part song, in praise of Mme. D'Hautesville. It was named *Amaryllis* in accordance with the French custom, but it should not be confused with the *Amaryllis* as arranged by Henri Glys.

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## Dr. Damrosch on Musical Tolerance

DR. WALTER DAMROSCH was the speaker at the opening of the beautiful Hammond Organ Studio on West 57th Street, in New York City. After praising in the highest terms the well known Hammond Organ and the "Novachord" and stating, "I think that this invention will prove to become one of the greatest commercial projects connected with music, and one of the greatest contributions to the art," he discussed tolerance in art. His address follows:

"I remember some twenty years ago that a lady friend came to see me and said, in so many words, 'Mr. Damrosch, we are now in the midst of a war against Germany. You are playing Beethoven and Wagner in your symphony concerts. These two composers should be struck from your programs. We can acknowledge that they are great, but the greater they are, and the deeper the impression that they make, the more the cause of Germany in the great war is thereby enhanced.'

"Well, that seemed to me very poor logic and I said so. Her husband was one of the directors of the Metropolitan Museum. And I said that if I were no longer to give the symphonies of Beethoven in my programs during the duration of the war, would you and your husband be willing either to destroy or to put into the cellar of the Museum those great works of the Nineteenth Century German masters which are now enjoyed?"

"It was unanswerable, he wouldn't and couldn't; and so I continued during the war to give Beethoven symphonies together with the French, English or Belgian composers. That is the freedom of art which we all strive for, and this is contrary to what is being done today in the totalitarian countries of Europe. They not only restrain their citizens politically so that they have no other thoughts nor rights personally of their own, but they command what kind of music shall be written or performed or not performed. The state exacts what sculptors shall be encouraged or tolerated, what painters should be shown. Of course, that is monstrous and is reducing these countries in the respect of art to a feudal state which art cannot endure; and the time will come when these chains will be thrown off. Art must, and shall be free.

"Art should be never shackled politically. It must be free to follow its own dictates (Continued on Page 815)

# The Night Before Christmas

A Musical Playlet  
for the  
Christmas Season

By

MARGARET  
FREEMAN  
TURNER



## THE SONG OF THE DRUM

### STAGE SETTING

The stage is made to represent a living room. In the center is a fireplace made of a frame, with imitation red brick (paper). Inside are candles and red and yellow electric lights to represent fire-light pipes. On each side is a ladder-back chair. At one side of the stage is the piano, and the Christmas tree is on the other side.

About five children are grouped around the fire. One is playing scales on the piano, one reciting fairy tales, one little boy is whitening and another playing some kind of game on the floor. Barbara, the big sister, is arranging gifts on and around the Christmas Tree. At the table behind the tree and about Barbara is playing the gifts, in order not to detract from the child playing.

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But, oh, if extra fingers  
Grew on my hand some night,  
Then I'd have twenty fingers  
And never get things right.

She then takes her seat at the piano and plays *When Snowflakes Leave the Sky* (Grade III), by Ada May Finlay. Barbara comments on it and tells her she may hang her stocking.

HEERY: "Oh, let me hurry and play my piece so that we can go out and sing carols. It won't take long."

She plays *Christmas Eve* (Grade IV), by Horva, and after Barbara's approval, hangs her stocking.

BARBARA (speaking to one of the boys who is busy whitening): "Aren't you going with the others to sing carols, Clyde?"

CLYDE: "Yes, Barbara, if they'll wait until I got my sing shot fork and." Barbara then tells Clyde to play his piece. He plays *The Indians* (Grade IV), by Frank Gray. The children rush out, joyously anticipating the fun in store for them. They leave amid confusion, each making

ANABEL: "Oh, I just hate to practice! I'm so tired of running the same old scales, making the same old mistakes and never getting anywhere."

BETTY: "You should be one of the little girls in this fairy story book Grandmother gave me, then you wouldn't have to practice. That's what is so nice about being a story book girl."

JIMMIE: (playing with toys on floor): "Won't you read or tell us a fairy story?"

BARBARA: "Remember, children, Miss Mae told you to practice hard every day for the recital tomorrow, so how about playing your pieces over, and letting me see how well you know them. When you have finished, you may hang your stockings for Santa Claus."

MARY ALICE: "And may we all go reciting to sing Christmas carols, when we've finished?"

BARBARA: "Hum—That is if you play your piece well enough."

Anabel plays her piece, *Chimes at Christmas* (Grade III), by B. Greenwood.

BARBARA: "That was lovely, Anabel. You may hang your stocking for that. Now, Mary Alice, let us have your piece."

MARY ALICE: "Oh, sister, I know mine already. Must I play it again?"

BARBARA: "Certainly. If you hang your stocking and go out with the others, you must. Don't you think it would be much better to play?"

Mary Alice sighs and goes over to the piano to play. She pauses, holds out her hands and recites the following poem by Elizabeth W. Martin.

I take piano lessons,  
I practice hard each day;  
But I've so many fingers  
They're always in the way.

My third comes down in thumb's place,  
And thumb and second fight;  
I make so many blunders,  
I seldom get things right.

some kind of remark about wanting a sweater, a hat, or something, *Sleigh bells outside.*

Wilton (dressed in boy scout uniform) rushes in looking for something. He accuses in a great hurry.

BARBARA: "Wilton, what are you looking for, and why the big rush?"

WILTON: "I'm going to a scout meeting, sis, and I'm late now. Where's my scout knife I left here on the table?"

BARBARA: "It's right there where you left it, but with a second, young man. Before you go, I want you to go through the piece you're to play in the recital, just to see if you know it well enough. It will take only a minute or two. Come on."

WILTON: "Gosh, I know it about as well now as I'll ever know it!"

He hurriedly takes the seat at piano, and runs through his piece, *The Boy Scout's Lullaby* (Grade II), by Walter Relf. He jumps up and grabs his hat and rushes out, sniffing over his shoulder.

"Bys, sis, see you later."

During this time Jimmie has been sitting at the left end reading the *Fairy Tales* one of the girls left.

JIMMIE (looking up): "Gee, I'll be glad when I'm old enough to be a scout!"

Two older girls, Berene and Edith, come in, dressed to go to a dance. They are talking animatedly about their dance dates.

BARBARA: "How lovely you look, girls, and where is the big affair, may I ask?"

NORINE: "Both and Tom are taking us to the Christmas Dance that Nancy is giving. We heard about the lovely tree you are having and decided to let the boys meet us here so we could see the tree. We're leaving tomorrow, you know, to visit Marice. And here are our little gifts for you, Babs. By the way, Edith, while we're waiting on the boys, how about playing *Blue Danube Waltz* (by Johann Strauss)? You know, that's a beautiful thing, such good music and rhythm for dancing.

FORNI (plays the Blue Danube Waltz). She remains seated at the piano but turns to Nancy: "Nancy, what is the name of the piece you were playing at Sue's last night? I'm just crazy about it! Let's see, it goes something like this (plays a few notes). How about playing it for us?"

**NOEL:** "Oh, that's *Felick*, by John McLeary. *She goes to the piano and plays it. If possible, when piece is just about finished, have a doorbell to ring as if she's just arrived.*"

**EDITH:** "There they are now, right on time." *(Both say "Good-bye" to Barbara.)*

**BARBARA:** "Good-bye, and have a good time!"

**MARY:** "And *Martha*, two little friends of the family, enter."

**MARTHA:** "Where are the others, Barbara? We came over to go with them to the Christmas cards."

**NEA:** "Oh, what a beautiful tree! I do believe, Barbara, that is the prettiest tree I ever have seen; and I know you must have had fun fixing it. We hope you had as well as the recital tomorrow, and we hope we know our pieces *(laughter)*."

**BARBARA:** "I'm afraid I won't be able to go, but how about playing them for me now. I'd love so much to hear them."

*Nell plays Christmas Song (Grade III), by Krag, and Martha plays Sinu-falica (Grade III), by George Fenners. Barbara announces on how well they play, and they leave to join the others in singing carols. They bid Barbara good-night and wish her a Merry Christmas. As they are saying, they hear Jingle Bells, in order to make a less abrupt departure.*

**JIMMIE:** "Would you like to hear my new piece, sis? Miss Mac says I play it well."

**BARBARA:** "Yes, Jimmie, I was going to ask you to play before you went up to bed."

*He plays Song of the Drum (Grade IV), by Anna Fritsch Röhler, and also an amazing touch, can be achieved by having a very little boy in his "mimics" come out playing a toy Christmas drum, or about the same size as the first one.*

**BARBARA:** "That was simply fine, Jimmie. Now hang up your stockings and run along to bed."

**JIMMIE:** "That, sis, it's Christmas Eve?"

**BARBARA:** "Yes, and that is just the reason you should get to bed early. Big day tomorrow."

**JIMMIE:** "O, K, sis, but—"

**BARBARA:** "But what, dear?"

**JIMMIE:** "Well, I just thought, well, another always read *The Night Before Christmas* for us on Christmas Eve."

**BARBARA:** "Yes, of course, I remember now. Sure I'll read it, run up to your room and get it."

**JIMMIE:** "I have it here! (As he dips it from under a pillow on the sofa.)"

**BARBARA:** "Are you ready?"

**JIMMIE:** "Yes, sis, but we ought to have candles."

**BARBARA:** "That's right. We'll have them lit for you, dear. Will you get them?"

**JIMMIE:** "Sure!" *(He goes out and returns a little later carrying two candles.) "May I light these?"*

*Light strikes a match and places it in Jimmie's small fingers. She remains silent while the child walks across the room and thursts out the light.*

**BARBARA:** "Somebody's all here on the sofa, where we can read by the candlelight."

*In a thrush, and voice, Barbara begins reading "Twas the night before Christmas."*

**JIMMIE:** *(After she has read only a line or two.)* "Oh, no, sis, don't like that!"

**BARBARA:** "What's wrong, darling?"

**JIMMIE:** "Oh, no, mother, make it sound—wummy and—ah—I don't know, but not like the Barbara begins reading again, this time with a lot of pep and trying to make it sound like, She begins reading.

by Stephen Heller, by playing it to you. That will be my way of telling you a fairy tale and of letting you get acquainted with some of these little creatures through music."

*Before she has quite finished playing, Jimmie jumps merrily, Barbara jumps from the room. Outside the children see softly singing "The Song in the Air." Strange for blue light to come on, and have a little girl dressed as a fairy come in and dance around the room, narrate her sound, and then recite, not too loudly.*

"Perhaps you'll be surprised to find that 'fingers look how to walk.' Perhaps you'll be surprised to find that fingers can also talk.



## FIFTY YEARS AGO THIS MONTH



**JOHN C. FILLMORE**, widely recognized American piano teacher and musical historian, contributed the following very helpful passage on the singing touch while discussing "The Requirements of Modern Pianoforte Technique."

"Now, what are the requirements of lyric playing? First and foremost, this depends absolutely upon the touch of the player. And the prime quality in a good touch is independence of finger, the individualization of the fingers—the power to determine the whole nervous force of the flexors of the forearm into any one finger, while all the others are perfectly in repose. The least rigidity, the least nervous constriction about the hand or arm is fatal to the quality of tone. When the player telegraphs to any given finger to perform a task, the finger must be able to refer from telegraphing to any other finger to do anything whatever. The real ear is to be absolutely quiescent and wait their turn. A hand thus quiet, elastic, flexible, admits of the firmest and most powerful stroke, or rather *pulling-in pressure* (for that is the indispensable basis of a good touch), which any one finger can produce without impeded by the whole force of the muscles

*He then plays Soldiers Marching.*

*The Fairy waves her wand and another child appears in Gipsy costume. She sings Abays Gipsies, by Jozsef H. Kogner.*

*The Fairy waves her wand and a child, dressed to represent the Spirit of Christmas, enters and recites Christmas Everywhere.*

**CHILD:**

"Everywhere, everywhere, Christmas comes in lands of the fir-tree and pine.

Christmas in lands of the palm-tree and pine.

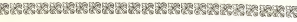
Christmas where snow peaks stand solemn and white.



which flex all the fingers. This is the first thing to be done—to acquire the ability to use any given finger to its fullest capacity without disturbing any other.

"This is the basis of lyric style and also of the attainment of discriminative emphasis. The two qualities may not be combined in any given piece. Lyric style implies simply a melody, which is to be prominent, and an accompaniment, which is to be kept subordinate. One hand may play the melody and the other the accompaniment. Discriminative emphasis implies a melody and accompaniment to be delivered in their proper relation of prominence and subordination by the *same hand at the same time*. This requires the utmost control of the nerves and muscles, the utmost individualization of the nerves and muscles, and the utmost development of power, to be determined into the individual fingers at all."

"A good Chopin or Schumann player must be able to produce any degree of power with which his fingers are capable with any given finger, especially the fourth and fifth, while he produces at the same time any given subordinate degree of power with one or more of the remaining fingers of the same hand. This quality is often embodied in full chords, the upper note of which requires to be made more prominent than all the others put together."



That our vocabulary is small, you'll surely understand. The shoe will be on the other foot, when you're in Fairyland."

*She plays Fairy Footstep (Grade III), by Frederick Emerson Farrow. When she has finished she waves her wand, and another little girl appears in the costume of Little Blue. She recites the poem and then plays the piece by the same title. The fairy waves her wand and a little boy in a soldier's uniform appears.*

**LITTLE BOY:**

"Oh, it's fine to be a soldier and have a little gun.

Oh, it was mist to be a frolic and a little blue in fun.

Oh, it's fine to have a swelling chest, and bark that barks in.

And sure I think those shiny little shoddy boots are fun."

Oh, I am just a plumper for the battle to begin.

Ree-z-z-z!"

Biff-bang!"

## Let Us Give the Piece a "Rub"

By MAE-AILEEN ERB

**ROBERT AND MARY** wish to go down the street with their bicycles glittering. How shall we set them going? They're interested in rubbing the dirt off their pieces.

After such details as notes, rests, fingering, and tempo have been mastered, a piece cannot be considered as "polished" until an interesting interpretation makes it "just shine," too. Can't we get our Mary's and Robert's to be just as interested in the brightness of their pieces as of their bicycles?

Separate passages should be played over and over again to attain the proper shading. This process of repetition is taken for granted in learning the piece generally, but rarely is it applied with enough perseverance in getting well balanced touch effects. Go to the average pupil's recital and listen. Beautiful tone and singing legato are too much "having the piece."

But shading should be taught to the youngest pupil; and then by the time a few years have passed it will become second nature. In fact a small child becomes very much interested by study is told to "stimulate the imagination, or if pieces are selected which are written especially to stress interpretation, such as a *Hunting Song* or those with such titles as *Cuckoo*, *My Echo*.

We recently heard an elderly musician tell how one of her most treasured memories was one, having been in an adjoining room to that occupied by Franz Liszt—field-Zeissler on the day preceding a concert she was giving in Chicago. After hearing her repeat a certain passage an infinite number of times, she began counting-fingers and was amazed to find that Liszt-Zeissler played that four measure phrase fifty times before reaching the particular measure for which she was striving.

If a family exercise in piano considers this necessary, the average piano student should rub at the policy ten or fifteen times prescribed by his teacher. The willingness to do this kind of polishing is what will lift a pupil out of the mediocre to the distinguished class.

## The Pencil

By

GERTRUDE GREENHALGH WALKER

**SCHOOL** authorities everywhere agree that the work quickly and firmly establishes in the student's mind subjects that must be memorized. Spelling, Latin, Tables, poems, and so on, must be written as well as presented orally to the teacher.

This is well for the music teacher to emulate the school system by requiring written work where possible.

All musical terms occurring in an assigned lesson not only should be looked up in the musical dictionary but also should be written out on paper and handed in to the teacher at the next lesson. The teacher should carefully note the work so that all terms are spelled correctly. This phase of the lesson should be insisted upon until the student not only knows the interpretation of the terms but can spell them aloud whenever requested. After which the teacher at his discretion may require drilling only on unfamiliar material.

When writing phrasing, or fingering is played, the student should be handed a pencil and be required to underline the correction. Lesson assignments are remembered in full, if the pupil writes them out for himself. The pencil is a necessary part factor in reading the teacher's criticism to the pupil; but it becomes a handy efficiency when used by the pupil.

C. BROWN

A TYPICAL MAJOR BOWES  
AMATEUR AUDIENCE

**I**F YOU HAVE ANY DOUBT in your mind as to the value of a personality, you need only look at the therapeutic success of Major Edward Bowes, showman extraordinary, keen business executive, and the best "emcee" of the age. If you are not a pilgrim on the "Great White Way," or if you are not a subscriber to "Variety," or the "Billboard," you probably do not know what the noun "emcee," or the verb "to emcee," means. "Emcee" is simply post-depression jargon taken from the night club performers who are masters of exonerates (M. C.). These, "we have with us tonight," and "give the little girl a great big hand", folk, who can unblushingly exaggerate a hedevious prima donna into an "amazing artistec", were fired by the old-fashioned toastmasters and trained in the school of hollyhoo.

Major Bowes, of course, does his "emceeing" over the air, does it in a more dignified manner, and is extremely adroit in his field. For years before he introduced his Amateur Hour, he "emceed" his Sunday noon musical programs, coming from his famous New York Capitol Theater. In these programs he inserted little bits of bonny philosophy and an occasional poem, usually highly sentimental and moral. These he delivered with the proper confidential, or lachrymose accent, savoring of his Hibernian ancestry. When an Irishman is sentimental, he is

## The Story of Major Bowes and His Amateur Hour

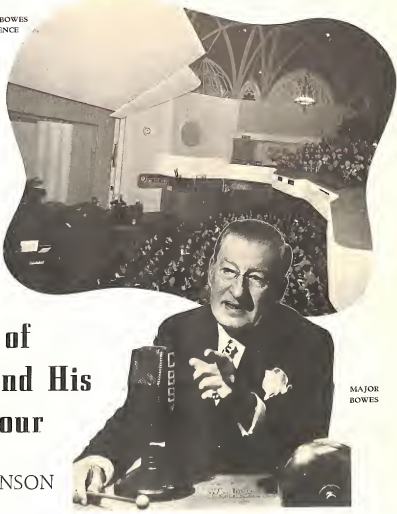
By  
ANTHONY J. BRANSON

sentimental. The Major knew that the world is always short on sentiment, and he has made a real contribution to a mechanized age by his lachry and sometimes tearful contributions. He published these very appealing and human poems in a book called "Verses I Like," and Theodore Roosevelt thought enough of them to write a very laudatory three page "Foreword" to the book. Unquestionably his scattering of the philosophy of kindness, tolerance and optimism has helped millions. But, if sentiment is a grace of the Irish mind, so is wit; and when the Major laughs and chuckles you can almost see the loud-speaker grin.

Major Bowes was apparently endowed with the Midas touch. Almost everything to which he has turned his hand has succeeded. He has won the favor of millions in all classes of human endeavor. Therefore, to the would be footlight aspirant, the favor of the Major is looked upon as a grace of theatrical nobility's fate. His success in opera is a grace of the Irish music has played a comical part in it, so starting that anything pertaining to it is of curious and profitable interest. As a showman, he is a master of the art of pleasing people; and his "make a throne" is worthy of study.

### Biographical and Hereditary

Major Edward Bowes was born in San Francisco, of Irish parents. The Major does not give his age, not even in "Who's Who in America." He is one of those perpetually young people over fifty, who might be between sixty and seventy—and who, rates. Around the beginning of this century he had already established himself as a wealthy business man in San Francisco. His grandfath-



MAJOR  
BOWES

## A Million Dollar Idea Carried Out By a Million Dollar Personality

was a North of Ireland Methodist Clergyman. There is to this day a relic of a Wesleyan pulpit effluence in the Major's voice. He always seems to be talking to his congregation.

In his youth, young Bowes was moderately trained in music. However, he has not had the audacity of his former satellite, "Rory", who, with no musical knowledge whatever, did not hesitate to conduct imposing symphonic works played by large orchestras. The Major's first business enterprise, as a very young man, was that of writing business and calling cards, at a time when the art was mixed up with making funeral pictures of birds. His handwriting is today such that he could return to his juvenile occupation undertaking. A job in a real estate office, at three dollars a week, determined the Major's career. He has always been in the real estate business on the side and has owned a vast amount of property. His rise was rocketlike. He became the best real estate operator in the city of "The Golden Gate." As fortune favored him, he became interested in warbling, in a training stable, and in automobile racing. He once took the wheel and won a fifty mile non-stop race, in the days when every racing

driver was a daredevil. Life was an exhilaratingly new and exciting adventure for young Bowes, and he was continually upon the lookout for more thrills. This he found next in politics.

In 1904, San Francisco's municipal rule began to sink to new lows in American affairs. Corruption was a commonplace, and not since the days of the vigilants had the city government been such a national scandal. Here was a grand fight for an Irish-American heart! Major Bowes was appointed upon a Grand Jury, and, the more he learned of the depravity of the city, the more his anger soared. He soon found himself heading a reform movement with Utrian Johnson (later Governor Johnson and then Senator Johnson) as his attorney. Theodore Roosevelt, who visited here at the situation and, at Major Bowes's invitation, sent the famous detective, William J. Burns, to his aid. Bowes knew that the greatest asset he could have was an aroused public sentiment, and he employed his publicity methods to tell the good people of the city of some of the charges surrounding them. Part of his grand non crime was declared to be a hurdle to end the Chase tugs, with their record of meaning original

murders, and part to the drug traffic. Major Bowers attacked these fearfully, often going personally and single-handed into situations that would make a moving picture thriller. With him was the courageous District Attorney, Francis J. Henney, who later was shot down in open court. Ultimately all of the maldoctors were put behind bars and San Francisco was placed upon a new civic basis.

#### When Nature Took a Hand

THIS WAS NOT THE ONLY EXCITING EVENT in Major Bowers' San Francisco days. After he had made a trip to Ireland to visit the birthplace of his parents, he returned upon the sight of the momentous debut of Carmen at the San Francisco Opera House. The occasion was momentous indeed, because the applause for the great tenor had scarcely died out when the great earthquake and fire took place. The Major's fortune was largely in real estate, and his buildings were soon in ashes. While the embers were still white hot, he interested capital and engaged workmen to erect an office building, with firmer foundations, on the site of his ruins. The Major was following the optimistic doctrine he had preached for years. By gazing right at to the location of his new building, he reestablished his fortune.

events musically took in America. Major Bowers usually "Family" Programs led to the development of a huge radio audience; and when he came to start his Amateur Hour, he had little difficulty in enlisting the interest of millions.

Fate has played too big a part in the career of Major Bowers not to influence his interpretation of life. His familiar introduction line of his Amateur Hour, "Again we have the Wheel of Fortune. Around and around she goes, and where she stops nobody knows," is nowhere better illustrated than in the Major's own career. There have been amateur contests in vaudeville for four decades. Once the idea was so popular that the amateurs actually became professionals, making tours of the theaters and acting the rôles of amateurs. This fraud was easily penetrated, and the public soon turned its back on amateur hours.

Whether the amateur hour on the radio came as an inspiration or as a carefully worked out plan, the Major has not told. The appeal of the idea is multifold.

First, there is the appeal to the performers, who feel that the hour gives them an escape from oblivion provided by fate, doubling before them possibly immense financial returns.

Second, it affords to hundreds a means of expressing themselves to the

theater of the other. The others must be told to go home and try again, or that there is no chance whatsoever.

#### Gift from All Climes

THE MAJOR'S PROGRAMS ARE catholic, in that they include almost all kinds of human experience, from the scaly to the fœtal. Their audience is, therefore, almost universal. It



**DORIS WESTON,**  
moving picture star, is a Major Bowers discovery.

is very doubtful, however, if these programs could succeed without the Major, who is the biggest part of the show. His reassuring voice and simple presentations are the Major's own inimitable brand and contribute enormously to the amusement of the hearers. Most of all, the writer feels, however, the first appeal of the hour is in "Fate." Who will Fate favor tonight? The Major, in all probability, got his famous line from the Chinese sage, Confucius, who said, "The Wheel of Fortune turns round incessantly and who can say to himself, 'I shall today be uppermost?'"

The uncertainty of destiny in an amateur program, the thing which makes it so fascinating to the Irish Sweepstakes, is another form of the magnet of chance, which draws thousands of performers and listeners to the Amateur Hour. A man turns up from "nowhere," suddenly Fortune gives him his chance, and he is actually heard addressing the entire nation. Such a case was that of Harvey Merritt, a salesman for hokers' supplies in Philadelphia. He learned bell-ringing, musical rattles, the tubular harp and Japanese chimes. Major Bowers introduced him to Destiny on an Amateur Hour. He made good and was immediately engaged for a tour with one of the Bowers' Theater Units. He saved his money, and, on returning to Philadelphia, found that his former employer was obliged to give up his business. Merritt bought it with his savings. Note, however, that if he had not had the opportunity presented by Major Bowers, he could not have grasped the opportunity which put him in a successful business. No wonder Lord Bacon said, "A wise man makes more opportunities than he finds."

The Major's script or program routine must be very carefully prepared. The time limits of the radio make this imperative.

Of course much of the banter and fun that the Bowers hears is really spontaneous and, all however, must have the semblance of being spontaneous. Just who thinks up the spur of the moment which came bubbling from the mouths of children on the program, we do not know; but evidently it is all as ingeniously prepared, as is the copy advertising the wares of the sponsors. The Major and Bowers must sell and make mistakes, or the public would be deprived of one of its leading weekly entertainments. The Chrysler interests are not concerned in giving away free entertainment. They must move market cars as rapidly as possible from the lane in the garage.

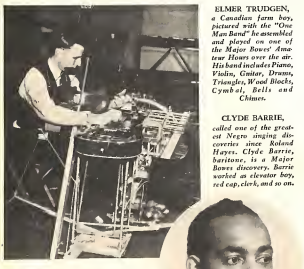
Variety is one of the problems of the Major's programs. Anyone who ever has known as a judge in a musical contest knows how certain musical "war horses" keep continually tripping to the front. The Major has probably heard the Prolog from "I Pagliacci" and Victor Herbert's Gypsy Love Song enough times to give him blind staggers. Applicants with musical "fresh meat" of real interest to the general public must be as much of a thrill to the Major as they are to his listeners.

The Amateur Hour is now nearly five years old. It started March 24, 1935. It is estimated that consideration has been given to over fifty thousand applicants. This does not mean merely an audition, because nearly every applicant has a struggle story. Major Bowers and his staff have heard enough life romances to fill a thousand books. All this is important to the attractiveness of the Amateur Hour, because the greater the struggle, the greater the drama, and the greater the appeal to the audience.

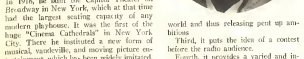
#### A Theatrical Flair

THE AMATEUR HOUR of Major Bowers has the advantage of being presented before a real audience in a real theater. The building is a former Broadway playhouse, taken over for such purposes by the Columbia Broadcasting Company. The seats are free, but passes must be secured in advance. The house is always "packed." The audience, and its applause, then become parts of the air show. The way Major knows the value of this, The audience sees the performers and the effect of appearance and personality is unmistakably indicated. A tubby, sports-cased baritone from Ashland, who once voiced but an impossible appearance, would not under these circumstances have the same appeal as a delightful young coloratura from the Mulberry Street Riviera, whose voice might not be top notch, but whose smile and manner carry a fortune. The Major is probably the only man in the theatrical field whose "try outs" are free.

Like the automobile manufacturer, his product goes right from "the line" to the dealer and the consumer. The applause in the theater and over the air makes the performer know what he is engaging. The plan is what the French term "tout-maint" (astonishing, amazing); there never has been anything like it. The audience in the theaters know that they at least will see performances that thousands have already



**ELMER TRUDGEN,** a Canadian fiddler, pictured with the "One Man Band" he assembled and played on one of the Major Bowers Amateur Hours over the air. His band includes Piano, Violin, Guitar, Drums, Triangles, Wood Blocks, Cymbals, Bells and Chimes.



**CLYDE BARRIE,** called one of the greatest Negro singing discoverers since Roland Hayes. Clyde Barrie, baritone, is a Major Bowers discovery. Barrie worked as elevator boy, red cap, clerk, and so on.

In 1933, Major Bowers married the famous actress, Margaret Blinney; they moved to New York where Major Bowers acquired an interest in the Curt Theater (also the Park Square Theater in Boston), and he commenced producing plays. There he instituted a Capital Theater on Broadway in New York, which at that time had the largest seating capacity of any modern playhouse. It was the first of the huge "Cinema Cathedrals" in New York City. There he instituted a new form of musical, vaudeville, and moving picture entertainment, which has been widely imitated. In 1925 he started to broadcast a weekly "Family" Program on Sunday, with a very humanistic personal music appeal. The music was always of a very high order and remains so today. This type of program led to the development of moving picture syndication enterprises in all parts of the country. H. L. Rothfeld ("Bossy") also had a big part in this movement. The same parties put an end to many of the obstacles in bringing customers to the box office. The syndicate orchestras in the movie theaters collect and did much to

world and thus releasing pent up ambition for better.

Third, it gets the idea of a contest before the radio audience.

Fourth, it provides a varied and interesting program.

Fifth, it has a curious human appeal, in that the Major very cleverly introduces little personalities which range from burlesque to tragedy. Sixth, it presents the always admirable picture of a human individual in a terse struggle to succeed; and the essence of the hour is the human appeal. Naturally this has brought myriads of all kinds of people to Major Bowers' doors. If you were to spend a day in his anteroom, you would be torn between laughter and tears. Only a comparatively few of those who enlist for auditions ever reach the



**CHARLES M. SCHWAB,** the late Charles King, as an alert photographer caught him at Major Bowers' Amateur Hour broadcast.

approved Stuart Major, smart audiences, smart idea! Major Bowers has an uncanny sense of musical selection. He knows a good thing when he sees it and hears it. It was Major Bowers who gave Erno Rudge his opportunity as a conductor. Later on Eugene O'Connell came to the orchestra as

(Continued on Page 825)

# How to Make Money by Teaching the Piano

By  
**WALTER ELLIOTT**  
Prominent Piano Pedagogue of the Far West

## Part III

**A** PROPERLY DESIGNED AND ARRANGED studio is helpful in acquiring students. It should be more or less centrally located in the area from which the teacher expects to draw pupils. A location which will contribute to an atmosphere of professional dignity is likewise desirable.

Perhaps one's career must be started in his own home; in that case a comfortable little studio can be arranged on the front porch. In any event, considerations should be given to proper temperature which will make the room comfortable for the student, and to the interior decorations which should be simple and in good taste.

A comfortable couch, a hat-rack, and suitable reading material should be provided. Tizz Ercoic is a very fine magazine for the studio, as it has a Junior section of interest to most children. At all times the studio should be kept in order and have an air of freshness.

A suitable studio sign is required. It should be designed with letters sufficiently large to be visible across the street, and it must be neat. A good size is about sixteen by twenty inches. The lettering on the sign may include the words: "Piano Studio" with the name of the teacher in the lower right hand corner, or perhaps the teacher may prefer to feature his name in the lettering and put "Piano Studio" in the corner. Either arrangement is acceptable. If the sign is purchased locally, another opportunity will be afforded to get acquainted.

The studio piano should be well tuned, with necessary adjustments made to insure freedom of action. There should be no keys that stick, or keys that fail to sound. The keyboard should be kept clean at all times. After all, the piano is the teacher's chief tool; and it should be a recommendation for him.

Decorations in the studio may include a picture or two of the music masters. A plaque on the wall, or a bust on the piano is a suitable adornment. They contribute to a musical and educational atmosphere.

## The "Fee" Problem

THE TEACHER SHOULD DETERMINE upon a reasonable fee, giving consideration to the income of the average family in the community. Thereafter, he should make no exceptions. It should be universally the custom to pay in advance for piano lessons.

Teachers may stress the point in conversation with parents that lessons are more successful when paid for in advance. Certainly it makes for less bookkeeping and more certain revenue for the teacher (to which he is unquestionably entitled, as he usually has no other source of income). Occasional exceptions may be made when parents have reliable credit standing in the community, own their own property, or give other evidence of reliability. In any event, the teacher should hesitate to arrange for a definite payment schedule.

When lessons are not given in the studio, but in the home, a somewhat higher fee is justified, which will defray transportation costs as well as time lost from the studio. With a fair teaching schedule, the teacher can accommodate fewer students by going to the homes than at his studio. On the other hand, collection is easier when one calls regularly at the child's home; as it serves as a constant reminder to the parents and usually avoids any necessity of drawing persons who might otherwise be slow pay.

In a completely unorganized community the fee may be set about the same as the prevailing fee, or, the teacher may prefer in some cases to offer a shorter lesson at lower cost. Lessons may be given in the half hour period, a popular time in many communities is forty minutes; and as a rule

the more advanced students will require an hour lesson each week. A very young child may require three twenty minute lessons per week, in order to give the teacher a chance to direct his daily practice and progress.

There are no universal rates to be laid down in the field of teaching. Each child will be an individual case and will require individual attention. The more that the teacher knows of the child's background, interests, and family, the more intelligent his approach will be.

From the start, the teacher should relinquish any impulse to develop prodigies. He should be satisfied with average results, with average daily practice, and be content to allow the child to take his natural course of development in piano studies. Overenthusiasm is to be avoided; it is much sadder to teach the child material that is within his grasp than to discourage him by a composition that is far above his ability. At all times, good judgment should be used in selecting subjects adapted to each child's needs.

Over a period of time, the child advances most rapidly if he proceeds uniformly with material within his technical grasp, or slightly above his ability. The average child will pass the first grade of musical development in about the same time as a school term. Exceptions, of course, will be noted with brighter and duller students.

## Study the Student

EXCEPTIONALLY BRIGHT PUPILS may require a greater number of studies, or they may show their aptitude in some particular line towards proficiency of study or interpretation. It can be said that a slower student who passes former studies is on the same achievement level as a faster student, if he knows those studies very well. No anxiety should be felt for the progress of either student. Childhood abilities undergo fluctuation, and unexpected aptitudes and interests may emerge at any time.

A cheerful student on the part of the teacher must be maintained all the while. A child is often quick to seize upon an impatient reproof; he can be badly hurt, and his progress be greatly impeded.

The use of marginal notes in the pupil's exercise book is advisable; they serve to remind him of the technical points to which he is to give particular attention during practice. Quite often he will be several little points to

be studied by the pupil; and, without these notes to remind him, he will overlook some of them.

## Some Working Rules

THERE IS PERHAPS ONE RULE which will be applicable in all cases—the pupil must be taught to think for himself. It is wise to encourage this by means of brief reviews from time to time. The pupil may be questioned during review concerning the significance of what he has studied, and then may be placed on similar compositions with somewhat different and more advanced material. Each selection may teach the pupil a few points, but not too many, at a lesson.

There is another rule of general application: Tell the student the correct way to do things; avoid stressing or demonstrating the wrong ways of playing. This may be termed the positive view of teaching. In teaching finger action, for example, the teacher should show the child the proper way to strike the keys instead of pointing out the wrong technique which the child may be using and making it stick in his mind. As the child recalls his lesson, he should recall correct methods, encouraging words, and pleasant experiences.

The teacher should avoid speaking too rapidly in describing the various points of the lesson. It is also well to avoid covering too many points. One should start with a rough outline of the lesson, then gradually fill in correlating material.

## And Then to Discipline

THERE IS PRACTICALLY NO NEED of discipline when teaching students individually. It is in teaching groups of pupils that discipline becomes a factor of importance. Exceptions may arise in teaching individual students, but in such cases the reasons for perverse behavior are usually evident. Here the teacher may reason with the student and gain his confidence. The average student has a good sense of cooperation, and, if approached with tact, will prove tractable.

In some instances it will be necessary for the teacher to be more than generous with a student. It must be remembered that the teacher's job is to make another thing to be enjoyed. In his beginning years of experience, he will encounter various trials that will call for all his patience and fortitude. If he is to succeed in his profession, this is, of course, something that the teacher must take in his stride.

A temperamental attitude is to be avoided. Some beginning teachers tend to develop such an attitude after acquiring a few students, and it unfortunately when they must learn their mistake at the loss of several pupils that might have continued. A pleasing personality must be cultivated for the purpose of winning students as well as for obtaining fees.

Careful teachers will give the proper information concerning the lesson, at the time when it is needed. They must endeavor to observe this point, even if the pupil's attitude is not what it should be. The teacher who loses his patience loses likewise the respect and confidence of the student. It is better to let the student think he is doing his best at the time, and later when he sees his mistake he will probably make an apology. Later avoiding hasty decisions, patience is the cardinal virtue to be practiced by the teacher.

An understanding attitude is especially helpful to the timid student; he is poorly benefited by an impatient reprimand. Usually the retiring type of child progresses more rapidly when he takes his lesson at home in familiar surroundings. The teacher may keep a notebook in such cases, in which he may enter the child's record and course



GEORGE LIEBLING WITH THE AUTHOR  
Walter Elliott (right) with the noted Los Angeles pianist, George Liebling, at the latter's home in Hollywood. George Liebling is a brother of the late Emil Liebling, beloved by many successful pupils.

of progress, which will be a stimulant to him.

The spoiled child is a serious problem; he takes little interest in his lessons and is unresponsive to the usual teaching suggestions. The teacher may try several methods of interesting the pupil. Marital music, with its strong rhythms, will occasionally be found effective; and duets may be arranged with the proper partner. Any kind of composition usually leads to the interest of a pupil. When a boy is encountered who has the idea that music is "simplified," a man to whom talk about sports which interest him is a good child. The teacher should point out that most composers and great pianists are men, and that they can do many other outstanding things besides play and compose.

### The Practice Problem

THE STUDENT SHOULD MAKE HIS PRACTICE a daily routine, as he does his meals. Where routine is lacking in his daily life, his practice will be irregular and his achievement hindered. There are many things to distract the child's attention, especially in urban districts; and for this reason the teacher should make the time he spends alone with the pupil, making them as attractive and interesting as can be. It is purely competition between the teacher's ability to make the lesson interesting enough to overcome the distractions, as there will be always something to mislead the child's attention. The distracting compulsion must be reduced to a minimum.

### The Missed Lesson Plan

THE PUPIL SHOULD START OUT WITH A CLEAR understanding that LESSONS are not to be missed. The habit of missing lessons every other week, or so, leads only to complete failure. There are a number of reasons for students missing their music lessons, as for missing any other lessons, such as the teacher's. The pupil should look into the matter promptly and determine what was the reason for the student's absence. It may be found that the lesson is inconvenient. In this case, the teacher should make every effort to meet the needs of the student. Or the pupil may lose interest and present various alibis. In this case it may be that, as a teacher, the teacher should speak frankly, considering the student's viewpoint. It may even be necessary for the teacher to call at the student's home and clarify the problem with the parents. When a lesson is inevitably missed, the teacher should endeavor to have the student make it up within a day or two. The complete missing of lessons is to be avoided upon every occasion.

### And There Are "Methods"

THE METHODISTS have consisted of featuring one method of instruction with which the teacher is satisfied as providing a properly developed and rounded course. A recommended instruction book is "The Modern Graded Course" by W. S. B. Mansfield. This fine book is standard among popular piano teachers, because it uses the modern method of the "Middle-C" system and starts the child off on the first few fingers. The first exercises use whole notes; and, as the lessons increase in difficulty, half notes and quarter notes are introduced. A continuous series of exercises is introduced along with time values of notes and rests. Successing lessons properly develop each finger in turn. One of the advantages of this method is the fact that the child is encouraged to listen to his own playing, which trains his ear and teaches him to detect his own technical errors.

Simple duets are introduced early in the course, between the child and teacher. This tends to stimulate the pupil's interest. Other exercises are given as compositions continually add interest to the course. Supplemental compositions are listed at the bottom of each page; these are attractively composed and keep the student practicing

the technique taught in the course. This sheet music is printed with attractive pictures on the covers; it is sold separately from the course.

Since these selections are provided with words, and they can be taught by having the child learn to sing the melody and later to play it on the piano.

The piano lessons should be of an interest and inspiration for the pupil. At each lesson, the teacher should play for the student all the material with which he is occupied at the time. This shows the child the correct manner in which to play the exercises and presents the essential musical idea therein. Now and then at the end of a lesson the teacher should play one of his own good interpretations and display his ability. This is a fundamental method of interesting the student, and other devices are more or less artificial. It is always best to play the student's work, and to play brilliant compositions; this is an aspect of showmanship. The selections may be highly classical and rather over the heads of the student, but this does not matter, as long as the student then obtains an idea of the goal toward which he is striving.

*Movits and Emulewae* are of value in encouraging effort. A rather informal merit

system can be used to create interest among the students. The old idea of using gold stars for perfect lessons has always been successful. Stars can be used only for young pupils. For the older students, criticism may be presented at the end of a year's work. This can be done at the home or during public recitals.

Gold and silver pins, used as emblems of merit, are very good. They will have the same function as the certificates. For very advanced students, an engraved diploma may certify his accomplishments and probably his own teacher. They will have the same function as the certificates.

### The Young Teacher's Library

Teaching Music and Making It Pay.

By W. S. Antrim

Music As An Educational and Social Asset. . . . . E. N. C. Barnes

Business Manual for Music Teachers.

What to Play—What to Teach. H. Brower

Principles of Expression in Piano-Forte Playing. . . . . A. F. Christiani

Juvenile Examination Questions.

Mistakes and Disputed Points in Music and Music Teaching. . . . . L. C. Elson

The Etude Music Magazine.

Theodore Presser Co.

Elementary Music Theory. C. B. Macklin

(Continued on Page 816)

## Music of Worth in the Movies

By VERA ARVEY

APPROXIMATELY THREE YEARS before the United States Postal Department announced that Victor Herbert was chosen by President Roosevelt as one of five American composers to be portrayed on postage stamps, Paramount Studios in Hollywood had acquired the rights to all the Victor Herbert melodies and had started preparations for a biographical picture based on that composer's life. The scene is to be New England, the turn of the century, for Herbert's life span was from 1859 to 1924. Ella Herbert, daughter of the composer, was engaged to act as technical advisor; while Walter Connolly, well known character actor, is to portray the composer himself and is to be seen conducting (after careful instruction in that art) in the completed film. Connolly is said to resemble the composer more than any other available actor.

Thirty-four songs have been planned for this film, and all music heard will be that of Victor Herbert. No Hollywood composed music is to be used, though Arthur Lange is doing all the orchestrating and featuring the familiar tunes now treatments. The story itself revolves around two romantic young people in the entertainment world who specialize in the singing of Herbert songs: Alice Jones and Mary Martin, whose much publicized singing of *My Heart Belongs to Earl* is featured. The fact that this is really his a fine voice which she is able to use with true artistry, Andrew Stone is producer and director of "Victor Herbert."

It will be recalled that in a recent film made up by Paramount, "The Star Maker," in which nine of Gas Edwards' songs were used, there were also heard Technicolor's *Profile of the Jive*, *Just a Little*, *Just a Little* and parts of Beethoven's "Fifth Symphony."

The report that Fox Studios plan to star Lily Pons in a film based on the author's life is false, according to public officials; but this time the picture is to star "Swanee River," based on the life of Stephen Foster, another American composer officially honored by the ins government on a postage stamp. Like "Victor

Herbert," this film is not scheduled for release until after the first of 1940. It will have versatile Don Ameche playing Stephen Foster, and Helen Taylor playing Edna Bess, the renowned mezzo-soprano of many years. Of course he will sing many Foster songs in the picture. Nancy Kelly will play the heroine and Sidney Lasswell is the director.

An unusual parallel prevailed in Hollywood, when Warner Brothers' Studio (Edna Bess) had to turn to the actor Paul Mann and Seleniafeld "Intermezzo," with actor Leslie Howard. The former is a picture in which Mann plays the role of a music lover who turns to playing the violin for a living; and in the latter film, Howard impersonates a concert violinist who falls in love with his accompanist (*Myrd Bergmann*). Oddly enough, both music stars are reported to have been excellent violinists in their youth, to have practiced hard in preparation for their forthcoming films, and to do the actual playing of this instrument on the screen. "Intermezzo" stars Seleniafeld, Grieg, Schubert, Tchaikowsky and Beethoven. It also calls (in addition to a child discovery, ten pop singer Margie Flynn, ball dancer, bopist and acrobat). Walt Disney has not yet committed himself to a definite date of release on his much publicized concert feature (with Mickey the violinist) in *The Sorcerer's Apprentice*. Tchaikowsky, "The Sorcerer's Suite," Debussy's *Clair de Lune*, Beethoven's "Seventh Symphony," Bach's *Tocatta and Fugue in D minor*, and Stravinsky's *Rites of Spring*, and say that it will not appear until "Finocchio" is done, a matter of many months hence. However, the music has been already recorded in Pittsburgh by the Leopold Stokowski and the Philadelphia Symphony Orchestra. Beethoven Disney thought of having Deems Taylor add program notes to his feature, in an endeavor to justify it, held a concert in Pittsburgh. Deems Taylor and Mr. Stokowski. He is enthusiastic over the new feature and declares it will surpass "Snow White and the Seven Dwarfs!"

## Radio Flashes

By PAUL GIRARD

IT HAS BEEN GRATIFYING to have the dissemination of war news on the air reduced. It is equally gratifying to find that the harrowing news from Europe does not crowd out the news of our neutral nation, can still enjoy our favorite musical programs.

Not until his honeymoon with Lily Pons last year, did the CBS orchestra leader, André Kostelanetz, know there was such a dance as the zamba. But everywhere he went in Brazil he found people playing, or hearing so, its fascinating rhythm. So, in a recent home he played a series of Brazilian records over and over, and soon he found the best example of the zamba. After arranging it to suit his own orchestra, he introduced this lively dance to his American listeners. Kostelanetz, who with his forty-five piece orchestra, is heard every Monday over the Columbia network (8:00 to 8:30 P.M., EST), is an ingenious arranger. Some of his records are not only novel, but also most original.

"The Story of the Song," one of our favorite programs, has been changed to 3:30 P.M., EST, Thursdays. It is continuing to feature a number of new single composers, and by following them regularly one will find many unfamiliar as well as familiar composers presented. The singers vary, but all, in our experience, have been good.

It has become a radio tradition in this country to tune in on Fridays from 2:00 to 3:00 P.M., EST (NBC—Blue Network) to hear the NBC Music Association Hear with the veteran American orchestra leader Dr. Walter Dymowski, as conductor and consecrated musician. This is the twelfth consecutive season that Dymowski has been on the air. One of radio's most outstanding features in the field of music education, this program will appeal to old and young alike. For those interested, a complete program of the Music Association can be procured for twenty-five cents. These contain program notes on the broadcasts.

Quarterly series of recitals given by the Dorian Quartet, over the Columbia network, have been most interesting. Alexander Cores, the violinist, has delved deep into a century of chamber music composition in America and has presented a series of distinctly world wide American works.

If you like Negro spirituals, do not miss the broadcast "Gospel Songs" on WJLA-TV, Inc., local Sunday School service, on January, 1938. This program has been broadcast without interruption. The choir of thirty mixed voices was recruited from the Broadway and Seventh churches in Cleveland, by the Rev. Glenn C. Smith, in an effort to promote better understanding between the races.

The Curtis Institute Conservatory of Music's first concert resumed its sixth year of Saturday morning outdoor broadcasts, on January—11:05 A.M. to 12 Noon, EST). The excellent school orchestra and string ensemble, directed by Aleksander von Knipstein, Sunday School service, on January, 1938. This program has been broadcast without interruption. The choir of thirty mixed voices was recruited from the Broadway and Seventh churches in Cleveland, by the Rev. Glenn C. Smith, in an effort to promote better understanding between the races.



**WILLIAM BILLINGS WAS PICTUREQUE**, even on the streets of old Boston. An unworldly, eccentric prodigy, he was a tinker by trade and probably a pretty good one at that, for at one time he had his own shop. His robust, happy heart, however, was less concerned with the conditioning of his hides than in chalking down on them little tunes that came to him as he worked; and there came a day when he made an abrupt turn to the left and became America's first professional musician.

Billings was one of God's oddings. Blind in one eye, with a withered arm and a short leg, he was often slovenly and unkempt about his person. He had nasty habits of inhaling his snuff from an open pan, of loudly blowing and wheezing as he proceeded down the street, and of having his clothing always plentifully powdered with tobacco dust.

With these peculiarities, he naturally became a butt for the derision of the rowdies of Boston, who stood outside his singing classes and catwauled in imitation of the singers. One of the town wits once came to him with the question, "Should singing be classed as vocal or instrumental music?"

Billings replied, "With a nose like yours it would be instrumental." Billings had a sign over the door of his little shop,

"BILLINGS' MUSIC." Some of the village rascals about tied two cats by the tails and hung them over the sign, to the great amusement of the townspeople.

#### Tanner Turns Tenemaker

BILLINGS WAS BORN in Boston nearly two hundred years ago, on October 7, 1744, to parents of moderate

means and ambitions. In his early youth he was apprenticed to a tanner. When he was eighteen years old, in opposition to his young wife and the advising elders of the community, he abandoned his tannery, opened a music shop in Boston, and set his defiant, wayward feet on the now vanishing road to the unknown grave in Boston Common, Cemetery which now houses him.

In pre-Revolutionary America, there was no such thing as a native professional, and the Europeans, even while they were successfully striking up sizeable interest in concerts in the cities, were having a slim time of it.

Billings managed to make a go of it by selling tickets to musical events, of which there were quite a few, and by handling such musical merchandise as scores, strings, frets, and a few instruments.

Six years after opening his shop, Billings published his first work, "The New-England Psalm Singer" came out in 1770 and gained in recognition and popularity all that Billings' wildest dreams could have pictured. This was the beginning of twenty unbelieveable years when his wild little compositions, which he called tunes, would dominate the music of the churches of New-England, even to its most remote corners. His music was filled with "force." He laughed at parallel fifths and octaves and correct resolutions, but his public was not equipped to be critical.

#### America's First Music Book

AT THE TIME BILLINGS PUBLISHED his first book, the colonists had been for a century and a half, dancing in confusion and discarding the few psalm songs the Pilgrims brought with them from England. One hundred and fifty years without score or instrument to guide them was giving the ministers themselves the screaming jitters. One preacher declared that that which he had to listen Sunday mornings was enough to drive a man to popery. Some of those ministers were doing what they could to restore the psalms to their original selves by bringing out their own editions of new or corrected arrangements, preferring them with "rules for tuning the voice" and elementary instruction in the art of "how-to."

Four part psalm singing was not Billings' meat. He had a new idea, a longer content with simple harmony, he must needs give each voice its own name, independent, inter-related. This he called a tune, although it did not in any way bear out the laws of fugue after the manner of Bach. Sophistications and cerebral was he with this miracle of his creation that he wrote: "It has more than twenty times the power of the old slow tunes; each part strengthening for mastery and victory, the audience entranced and delighted, their minds unimpassably agitated and extremely flustered, sometimes declaring for one part and sometimes for another. Now the solemn

less demands their attention; each the mainy treble; now the lofty contralto; now the vocalite treble. Now here, now there, now here again. O, ecstatic! Rush on, ye sons of harmony."

This was riding high, but Billings was not ashamed. Probably totally unaware of his incompetence, and allowing his instincts to guide him, his pleasant, ingenious little tunes with a rhythmic spark and raucous liveliness that were to emerge one hundred and fifty years later as jazz. These tunes have become known as "Billings' Ragtime Tunes."

Musically he was the man of the hour, for his tunes caught on. In contrast to the monotony of the psalm songs, his rhythms moved. His songs were easy to memorize for all their multiple construction, and they were not above the heads of the people. Also they took more expertness on the part of the choir than had previously been required. Many an ambitious village soprano, eager to show off the voice, must have clutched the Billings book to an eager harem, and in any event, have closed a not very critical eye to such shortcomings as might have come to attention.

#### Singer's Fables Rehashed

THIS FIRST BOOK WAS COMPRISED OF ONE HUNDRED and twenty tunes covering one hundred and eight pages. There were hymns and anthems, and twenty-two pages of instructions in which he set forth such good advice as, "Many ignorant singers take great offense with these trills and without confining themselves to any rule, they shake all notes promiscuously and they are apt to tear a note to pieces, which should be struck fair and stamp as one thing. Let such persons be informed that it is impossible to shake a note without going off it, which occasions discord."

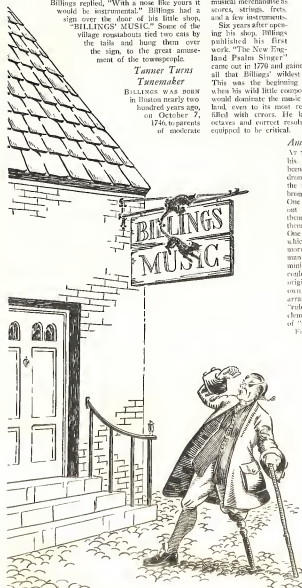
At this time the influence of the foreign religious chorales of the English writers of the elaborate ecclesiastical school was beginning to be felt in the Colonies. This was partly because of their introduction by foreign musicians who touched upon our shores, and partly because the singing schools which had sprung up all over the country were interested in, and competent enough to handle something more complicated than the four-part wail of the psalms.

Billings' efforts to realize the emotional and intellectual excitement of the fugues of the masters met with a better general response than a real fiasco by each which pure art at that time could have been appreciated in the hearts of only a few. As it was, he did achieve a kind of excitement and some fortuitous phrases which, written singly or in counterpoint, were cheerful and rhythmic, and an enormous contrast to, and relief from, what had come before them. New England never before had seen his like.

#### A Law Unto Himself

BILLINGS HAD READ A TREATISE or two on harmony but was neither impressed nor dismayed by what he had to learn. His first attempts at harmony were written in the tannery, with a piece of chalk, on sides of leather. His technical knowledge was crude. He rather than proudly boasted of his ignorance of the most juristic of arts, and did not hesitate to assume leadership. He wrote, "To All Musical Practitioners: Perhaps it may be expected by some that I should say something concerning the rules for Composition; to these I answer that I HAVE THE BEST DICTATOR, for all the hard dry studied rules that were ever presented will not enable a person to form an Air . . . It must be Nature. Nature must lay the foundation, Nature must assign the limits. For my part, as I don't think myself confined to any rules of Composition laid down by any that went before me neither should I think (were I to pretend) to lay down rules) that any who comes after me were in any ways obligated to adhere to them any further than they should think proper. So in fact I think it is best for every Composer to be his own CHIEF."

Billings' arrival on the scene those turbulent years when the strains of revolution had begun to shake the colonies was his common era. He was a friend of some of the prominent men in Boston who shaped the policies of the colonies during these



years. Governor Samuel Adams, the most defiant and successful agitator of them all, was one of them, and he must have rejoiced in a kindred soul as he forwarded the only tauter roaring above the crowd and drowning out the cheer.

Two years before the Revolutionary War, Billings gathered about him, in a singing class conducted at the home of Robert Capen of Stoughton, Massachusetts, a group of forty-eight men and women. After the War the group grew larger and in 1812 was formally organized into "The Stoughton Society," named for the little town just outside of Boston, where it existed. The Society is in existence today and is almost entirely made up of the men and women were not cultured amateurs nor semiprofessionals. They were people with no cultural pretensions at all beyond a pleasure in choral singing, which drew them together under the ardent baton of William Billings.

Billings had some ability as a leader. Whether he had any talent or not, he knew what he wanted. His own voice was said to be very rasping and disagreeable; but he had a mental conception, an ideal, toward which he worked with some success.

It was the custom of the day to exchange ministers from pulpit to pulpit. As the preachers passed through Stoughton the fame of the excellent singing of its Society spread until some time later the choir of the First Parish of Dorchester, Massachusetts, challenged the Stoughton singers to a contest. The Stoughton Society sent twenty men who sang unaccompanied. The Dorchesterians brought along a bass viol. When the Stoughtons finished up with singing without score or accompaniment, Hassell's *Hallelujah Chorus*, the Dorchester singers acknowledged themselves defeated. Beyond this contest there is no record that the Stoughton Society has accomplished anything very momentous, during its one hundred and fifty-three years of existence, that is more wonderful than the mere fact of its survival.

### The Musical Patriot

THE REVOLUTIONARY WAR came on and Billings was one of the most fiery patriots of the scene. Unhappily a member of the tea dumping party organized by Samuel Adams in Boston Harbor, Billings carried on through the conflict, going into the camps with his battery, during war songs. With the war actually on, the religious conscience of the colonies quieted down and Billings suited his material to his need. The British occupied Boston, and blindly he paraphrased:

"By the rivers of Watertown we sat down  
We wept as we remembered  
Boston."

Then he came out with *Chatter, Chatter* in the war song that helped win the Revolution. Composed first as a hymn, Billings wrote new words for it, snugged up the rhythm, and passed it out among the troops:

*Let tyrants shake their iron rod  
And slavery clank her galling chain,  
We'll fear them not—we trust in God,  
New England's God forever reigns.*

*When God inspired us for the fight,  
Their ranks were broke, their lines  
were foiled,  
Their ships were shatter'd in our sight,  
Or scuttled driven from our Coast.*

*The foe comes on with haughty stride,  
His sword advance with martial awe,  
Their feet on ice before us Youth  
and Gentry's yield to hardiest boys."*

Many a hearty and camp fire were encouraged and heartened during the long winters of the Revolution by the singing of these verses.

The war was still on when Billings published his second book. Officially entitled *The Singing Master's Assistant*, it became generally known as "Billings' Best" and was possibly an improvement over the first book. It contained *Chatter* and was a great popular success. Nearly every home and choir still had a copy, and the Continentals carried it from camp to camp.

### Introduction Sets In

By now Billings was not just quite so good about his first book and he declared this one with, "Kind reader, no doubt you remember that about ten years ago I published a book entitled 'The New England Psalm Singers' and truly a most wonderful performance! It then thought it to be, How lavish was I of encomiums on this my infant production! 'Welcome, thrice wel-

come, thou legitimate offspring of my brain; go forth and immortalize the name of your author. May your sale be rapid and may you speedily run through ten thousand editions." Said I, "Thou art my Reuben, my first-born, the beginning of my Strength, the excellency of my Power," but in my great mortification, I soon discovered that many pieces were never worth printing nor your inspection."

Then in 1781, when the war was over and the soldiers dismissed, Billings brought out his third book, "The Psalm Singers Amusement." Following this, 1785 saw the "Stafford Harmony." The star of William Billings was in his ascendant. He published a few anthems in separate editions, some of them becoming quite generally used. *The Rise of Sharon* was most popular

and was programmed even on some of the more distinguished presentations of the day.

By 1790 Billings' career was at its peak. There was hardly a collection of hymns that did not contain something by Billings. He had achieved something few American composers have had the satisfaction of knowing. He was a part of the main stream of the life of his times. No chauvinism nor promptings from the side were required to interest the people in what he wrote. He was accordingly famous and honored, even regarded by many as a genius.

### The Penumbra of Eclipse

BUT NO STAR EVER BASK more precipitately than his. Not only were better equipped (Continued on Page 186)



## Old Familiar Carols Game

By FRANCES E. LESLIE

in a field, on a hillside, just outside



that Mary and Joseph were obliged to stop for the night. The inn was full, but they found a place in a cave in a nearby hill, where the cattle were wont to shelter. While all the world was sleeping.



that to Mary, her first-born son, the little holy Jesus was born, destined to be the greatest.



High in the heavens, to the shepherds, came the sound of



The shepherds whispered one to another



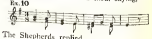
So greatly amazed were they, that they left their sleep to graze under the stars, saying with one accord



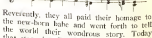
When they came to the place where,



the little Jesus lay, they heard the voices of strangers, who hailed them saying,



The Shepherds replied,



Reverently, they all paid their homage to the new-born babe and went forth to tell the world their wondrous story. Today that story is still being told, and we will end our telling of it with a Christmas song of rejoicing.



INSPIRED BY OLD FAMILIAR CAROLS GAME

1. Silent night,
2. While shepherds watched their flocks by night,
3. O Little town of Bethlehem,
4. O come upon the midnight clear,
5. Joy to the world,
6. The first born,
7. Hark, the herald angels sing,
8. O come all ye faithful,
9. Glory in a manger, no crib for a bed,
10. In the stable of Bethlehem,
11. Good will you men, rejoice,
12. Good Christmas men, rejoice.

# "Music Is My Hobby!"

The Engaging Story of How Successful Business and Professional Men and Women Avoid Life Monotony and Insure Against a Dull and Profitless Old Age by Taking Up Music Study

By

ROSE HEYLBUT



WALTER ROBERT SCHUMANN  
Stamp Editor of the New York Sun, Great  
Grandson of Robert and Clara Schumann

SOMETHING OVER TEN YEARS AGO, two distinguished musicians plunged themselves into a lively discussion on the subject of music. There is no news, certainly, in that fact. There is news, though, in the fact that this chance discussion became the direct means of opening the door upon a new interest and a new stimulus for millions of Americans who otherwise might never have had it.

Back in the 1920's, the late O-sip Gabrilowitch spent a pleasant afternoon in the office of his friend, Walter E. Koons, now of the National Broadcasting Company. Talks led to music making, music making led back to talk, and presently the two gentlemen found themselves deep in one of those questions which can have a thousand answers, or none at all: *What is music?* The afternoon ended without a solution to the question, since every definition of music contrived to arrange itself in terms that took something, at least, of the art for granted. Grove's Dictionary does not even list the word! As a matter of accuracy, the ultimate answer to "What is music?" has not yet been found; but the quest has led to something of far greater practical value than an abstract definition.

Mr. Koons became absorbed in the question, asked a number of distinguished professionals to answer it, and got as many interesting replies. This led to his next putting the question to a group of non-professionals—



HENDRIK WILLEM VAN LOON  
Eminent historian, geographer and excellent  
violinist

business men, engineers, lawyers, doctors, housewives, and the like—in order to discover what music means to the average layman. And the answers bred a new conviction in Mr. Koons. He saw that the number of people who are genuinely interested in music, who put forth efforts to maintain a high degree of skill in it, regardless of the pressure of other interests and other work, is far greater than one generally supposes it to be. From this point on, the story becomes one of action rather than one of theory; and the action is entirely Mr. Koons'.

### The Birth of a Reformation

He "was convinced" about his beliefs. He suggested to NBC that it might be valuable to present a radio program which would give pleasure to listeners at the same time that it accomplished three things:

1. The presenting of good, well performed music without the aid of "big names" and professional establishments
2. The discovery of amateurs, in all parts of the country, of sufficient skill to maintain such a program.
3. The demonstration to the millions of NBC listeners that personal music making on a strictly non-professional basis, is a tremendous lot of fun.

The suggestion was received with interest, but also with doubts. How would a program of amateur music "go over" with people who turn on the radio for entertainment? Would there be enough first rank amateur

performers? What would be the effect on an audience that comprises the vastly varying backgrounds and tastes of the entire nation? Still, Mr. Koons wrapped himself in a mantle of faith; and, under his personal supervision there appeared, in February of 1933, an entirely new venture in air programs. It was the popular "Music Is My Hobby." It was also the first amateur program to appear on any major network; and, with brief seasonal interruptions, it has continued on the air for more than six years. The program has never been commercialized, eager sponsors being advised that the best interests of the program were served by keeping it as a cultural and educational feature. It never has varied from that level. It never has lowered its standards to "stars"; it never has been used as a short cut into professional music. The people who have appeared on "Music Is My Hobby" cultivate music strictly as an avocation, for the "after hours" of busy professional or business lives; they have come before the microphones for the sole purpose of sharing their enthusiasms with other amateurs, and of encouraging potential amateurs to join in. And thousands of American listeners have heard, enjoyed, and been stimulated to take a turn of their own at the fun of making music.

### A Roll of Doers

WHAT SORT OF PERSON finds his after hour recreation in singing and playing? Among the three hundred odd performers who have "gusted" on Mr. Koons' program, we find:

The late Hayward S. Kirby, Vice President and Secretary of the Irving Trust Company, Pianist.

Archibald MacNichol, partner in the stock brokerage firm of Shippee and Rawson, Violinist.

Harvard Cabell, prominent attorney, and cousin of James Branch Cabell, the writer, Pianist. (By way of



PROF. VLADIMIR KARAPETOFF  
World-famed electrical engineer

concertists, Mr. Cabell demonstrated that his musical-sharp nose deeper than a mere playing of notes. Although he plays from memory, the music was placed before him at his broadcast. In the nervous excitement from which (Continued on Page 824)



REAR ADM. R. E. BAKENHUS (RETIRED)  
Distinguished naval authority, pianist

**I**N THE FOLLOWING EXAMPLE you will find a spot at which there are no less than four foreign notes. This fourly suspension (actually unprepared suspension, or appoggiatura) makes a terrific wrong, as you can hear for yourself when you play it, and the listening ear is heartily relieved when the wrong is righted. It is from *The Queen's Wedding*, an *Old Norse* air.

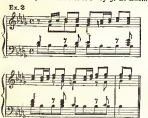


The places marked by x's are merely passing notes. It is at y that the quadruple-barreled suspension takes place. These four foreign notes appear "out of the blue" and are therefore to be classified as "unprepared suspensions."

#### Another Foreign Note— the Pedal Point

WHENEVER WE ENCOUNTER a three-note or four-note suspension, such as the one just illustrated, we are apt to raise questioning eyebrows at the suggestion that all four upper notes are wrong, and only the bass note correct. We are reminded all too forcibly of the old egg about "everybody being out of step but father." And our skepticism becomes even stronger when we meet passages in which a multiple suspension is produced which the bass note so loftily stands its ground for several measures while the other notes above it move in groups of two, three or four, as if they were complete chords in themselves.

Take this passage, for example, from the *Prelude No. 22*, from Volume I of *The Well-Tempered Clavier* by J. S. Bach.



If it we ignore the monotonously repeated E-flat in the bass, we can explain the harmonic structure of these measures very easily. Only three chords are used: tonic triad, subdominant seventh chord and leading-tone triad in the key of E-flat minor, with a few passing notes and suspensions thrown in for variety. But if we try to fit that repeated E-flat bass note into our theory, it explodes. Most of the time E-flat simply does not belong there.

There is another, different way in which we can explain the presence of the continual E-flat bass. We can say that the entire passage has as its underlying harmony the tonic triad—E-flat, D-flat, F—and that all the other notes are suspensions or passing notes. According to this viewpoint the entire phrase is one grand, prolonged suspension which plays its game of hide-and-seek and finally comes to rest on the chord which has been so insistently hinted at by the E-flat bass.

Every passage of this sort can be looked at from two angles. It all depends on your particular viewpoint of the moment, whether it is "father" or "the rest of the regiment" which is out of step. The question need not trouble you, however, for it is just about as immaterial as the more famous question concerning the chicken and the egg. The monotone bass effect happens to be a well-recognized phenomenon in music; it can be by the name of *pedal point*; and if you can

recognize it and label it as such, that is enough.

Why "pedal point"? Because this device first became popular in organ music. As you know, the low bass notes of an organ are played by stepping on a row of large wooden pedals, arranged in keyboard fashion. When an organist wants to play a passage which sustains a single bass tone through shifting harmonies, he holds one foot motionless on a bass pedal while his fingers roam the keyboard. Hence, the effect has come to be called a *pedal point*, or, sometimes, an *organ point*.

The chief effect of a pedal point is to emphasize the home key by constantly reminding us of its presence even when the harmony tries to wander into other fields. Most pedal points hammer away at either the tonic or the dominant note.

One of the simplest and most effective pedal points is the drone bass so characteristic of Scotch bagpipes. These instruments impart a primitive insistence as well as a certain discordant gait to the music they play.

Sir Arthur Sullivan harmonized many of his tunes with drone bass accompaniments. The scores of Gilbert and Sullivan operettas are well sprinkled with them in the manner of this quotation from *When a Merry Maiden Marries*, from *The Gondoliers* by Sir Arthur Sullivan.



These measures are reproduced by special permission of the Music Publishers Association of Great Britain.

Simple tonic and dominant harmonies, enriched by the sustained F in the bass. In both the second and fourth measures the sustained F is foreign to the chord above it.

One of the greatest and most stirring pedal points in the literature of music is the monotone hammered out so insistently by the kettle-drum and string basses at the

very opening of the "First Symphony," in C minor by Johannes Brahms.



For a more restrained use of pedal point we can turn to the Russian symphonist, Tchaikovsky. In the opening movement of his "Pathetic Symphony" he introduces as his second theme an eloquent, soul-baring melody for the violins (probably an old rich, shifting harmonic) which moves above the bass viols held a low, unobtrusive tonic D (as an anchor to windward in a stormy sea. Listen for this the next time you hear the symphony.

#### Foreign Notes That Fail to Become "Naturalized"

BEFORE WE LEAVE THE SUBJECT of foreign note time is another point worth mentioning. We usually think of a foreign note as being like a mistake which needs to be corrected. If a composer insists up by permitting a foreign note to intrude, he is obliged to justify its forthwith by "resolving" that thereby replacing discord with concord. It sometimes happens, however, that a foreign note has only a fraction of an instant in which to correct itself, and fails to take it. It happens that even if the note has plenty of time to change it hangs on until the last minute, just to tease us, and then, just before where it belongs, the chord beneath it changes. When this occurs, the wrong remains uncorrected.

Ordinarily this would be annoying to a musically trained ear. But if the first chord above it is a chord of motion (dissonance), and the second a chord of rest (consonance), we are perfectly willing to allow the composer to skip the job of making the chord above it foreign note blend into the chord as long as he accomplishes the job of mak-

ing the discordant chord-of-motion move to a peaceful chord. To illustrate:



Instead of Ex. 5a, we are willing to accept Ex. 5b; and instead of Ex. 5c we are willing to accept Ex. 5d.

In the F major example the foreign note is A. It ought to move to G in order to become a part of the dominant seventh chord, but we are willing to let our imagination fill the gap left by the composer, so long as the dominant seventh hangs into the tonic triad.

In the F minor example the foreign note is E-flat, and the chord is the dominant ninth chord of F minor. Here, too, the resolution of the foreign note can be withheld, since our imagination will complete it.

It might be interesting to speculate as to how in the first place, composers gained the idea that they could count the "naturalization" of a foreign note. Perhaps they discovered, as did Sileston Brooks in his *The Darlington Strangers* Ball, that on certain occasions the music proceeds too rapidly to permit a natural resolution, and that under such circumstances it sounds better without any resolution at all.

The very first note, E, of the opening phrase of the chorus (on the word "Till"), is a foreign note. On the word "be" it moves downward with proper decorum to the chord-note, D. So far, so good. But when the phrase is repeated eight measures later, the foreign note, E, (on the syllable "comes") comes in at a later point in the measure than it did the first time. It has no time for decorum, no time to pause at D on the way down to C. So what does it do? It brazenly slips D and leaves the result sounds perfectly all right. The tonic chord is enough to satisfy us.

There is another case of an uncorrected mistake in which we meet the same dominant seventh chord and the same foreign note, in the *First Movement* of the "Symphony in D minor" of César Franck.



This quotation is reproduced by the permission of the Music Publishers Association of Great Britain.

There are three things in this Franck quotation which deserve our attention:

First, the debt modulation in the opening two measures by which the organist-composer of St. Catharine binds us suddenly, yet gently, in the key of F major. A great help to him in achieving this shift of tonality is the altered chord marked x, for it causes him to slide from one key into the other by halves.

Second, we should notice the three-measure pedal point in the bass. At y it will be observed that the bass note above it (a B-D-F-A chord with the D omitted) is not a tonic chord.

And third, we must not fail to notice the action of the foreign note marked x. Instead of resolving downward to G or upward to B-flat, it wanders off

# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

**WILLIAM D. REVELLI**

FAMOUS BAND LEADER AND TEACHER

CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

## Getting the Right Music for Your Band

### The Need of Care in Editing the Band's Music

By

**WILLIAM D. REVELLI**

**L**OYAL BANDSMEN long have been working toward the general recognition of the band as a musical medium whose excellence is on a level with that of our symphony orchestras. Much progress has been made in this direction, and yet it is our belief that one of the final steps to be taken, in order for bands to achieve a standard of musical performance equal to that of our major symphony orchestras, is to manifest greater care in editing band music. A great deal depends on the sheet of music placed before each member of the band, for it is his guide—a sure indicator of what he should play.

Recently we have heard several programs by summer concert bands whose personnel constituted the "who's who" of the band field. These bands, usually of seventy-five pieces each, had nothing to be desired in the way of instrumentation, balance, and musicianship. Yet the general musical effect of the concert by each group was in some instances quite unsatisfactory, due to a noticeable lack of careful editing of the selections performed.

With the symphony orchestra the problem is not acute. For the most part its repertoire includes music written expressly for orchestra, and there is much less need for editing than in the case of the band. Attention has to be given, often, to bowings, phrasing marks, and occasionally instrumentation, even in the orchestral repertoire, yet not to the extent of the band music.

Recent band transcriptions and arrangements, to be sure, are, to a great degree, improvements over editions of the past. Publishers, composers and arrangers are displaying commendation for their attainments in better band compositions and arrangements. It cannot be denied, however, that there remains a tremendous amount of band literature which stands in need of careful editing and of changes to make it appropriate for and adaptable to our modern bands. This is particularly true of many of those compositions arranged earlier than the last ten or fifteen years.

Specifically, in many arrangements of the past, the instrumentation, conceived as it was for the small municipal or military band, did not satisfactorily fulfill the intentions of the original score. Very frequently certain tones were omitted, and in some cases entire parts dispensed with. On examination we might find that the arranger took the liberty of changing the voicing. For example, an operatic aria belonging to the baritone or tenor may have been assigned to the cornet or flute. This type of thing is indefensible, and indicates a gross stupidity or incompetency on the part of the arranger.

### The Important Question

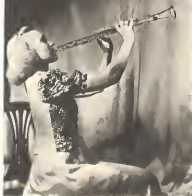
IN THE MATTER OF EDITING band music, we do face two important questions: "Shall we try to retain so far as possible the mood, character, and effect of the composer's original composition? Should we preserve band music from a regrettably unbecoming?"

The arranger has many problems to solve in transcribing orchestral material for band. His ability in arranging, his understanding, and his knowledge of instrumental literature in all of its branches are vital factors. The efficacy and accuracy of his editing and arranging have a powerful influence on the band and

ensemble. And yet we can find important orchestral works which have been transcribed for band in such a manner as to cause us to surmise that the transcription was made from a piano score, or that the arranger had never seen the orchestra score.

What, then, should be our considerations in the editing of band arrangements? What shall we look for? What can we do to insure an improvement, if we lack the experience and confidence that our editing and incident alterations are proper and authentic? We can give careful attention to the following items, all of which have a profound effect upon band performance:

1. Instrumentation
2. Phrasing
3. Articulation
4. Proper distribution of chords to all choirs



MUSIC FROM COAL, WATER AND AIR

Here is a transparent, non-trackable clarinet played by a member of *Phil Spitalny's famous all-girl orchestra*. The material is Lucie, a modern chemical miracle made by Dupont from coal, air and water.

5. A note changing of certain instruments
6. Balance of parts
7. Tempo
8. Keys

In the first place we must overcome the tendency toward heavy parts—generally the thick parts—should be considerably thinned. *Tempo* are frequently inaccurate and

misleading, as marked on conductor's score and individual parts. Occasionally the keys selected by the arranger are not conducive to best results. Particularly in the case of music of the classical period do we find our band arrangements "overscored." If the works of Mozart, Haydn and other composers of the era are to be played at all by our bands, due consideration must be given to keeping them in the character and style intended by the composer. Otherwise, this music should be restricted to the orchestral performance for which it was originally written.

We do not wish to imply that our hands cannot satisfactorily perform music of this classical type, nor that its performance by bands is inferior to that by orchestras; but too often arrangements for this type of music fail to prove sympathetic to the composer's conception of his selection. Usually one fault lies in thick scoring. Along this line, it appears a good deal of logic first to become familiar with the life, personal characteristics, environment and background of the author of a musical composition. One must understand the effect and influence of his teachers, his contemporaries, his ideals. The information acquired allows for an authoritative and accurate use of reasoning in bringing about desirable changes in parts. Of course, this comes under the head of "musical history" and of musicology in general, yet the importance of the subject cannot be overestimated.

Secondly, an interesting task preceding the actual editing of the band score is that of becoming familiar with the author and of musicology in general, yet the information is available. Perhaps the purchase of piano or organ score would be otherwise useful. These scores are indispensable and are excellent guides and aids in editorial work. If one is not thoroughly familiar with the selection the purpose and style of the best photographic recording of the number are suggested. After becoming acquainted with the composition one can turn with some confidence to the matter of studying interpretations, instrumentation, *Tempo*, and so on.

### Need for Accuracy

IN USING A PHOTOGRAPH RECORD here again there must be the certainty that the recording is accurate and authentic. In the past the exigencies of recording often had an adverse effect on *tempo*, balance, and dynamics; but the advances in sound technique have made these recordings quite satisfactory. If the recording is nearly produced, or the composition new, one has an excellent means of hearing a selection performed by the world's greatest conductors and finest orchestras.

Perhaps we can best show cause for the claim that editing is of untold importance in band music by specific instances. Some time ago a valuable lesson in the matter of authenticity of score was exhibited. All orchestra and band players are familiar with the Overture to "The Barber of Seville." In our library are three orchestral scores, all German, and three orchestral recordings of this overture. All of us have heard it played innumerable times, and many have played it again and again. Yet how many are aware that in the *Illustrated Edition* (which, incidentally, is never played twice) measures two and three should be played thus:



Usually these measures are heard and played as:



It will be noted that there are only two eighth notes in the first half of the third measure, instead of the three which must always be played. As a matter of fact, it is part as a group of three eighth notes in every score and in all of the band arrangements which we ever see. This same error is made, naturally, whenever this particular motif reappears in the same movement. The three German scores in our possession all called (continued on Page 821)

# THE ETUDE MUSIC LOVER'S BOOKSHELF

By B. MEREDITH CADMAN



Realizing that many of our readers may have difficulty in acquiring the books listed in this department, THE ETUDE MUSIC MAGAZINE will be glad to furnish its readers with these books at the price given, plus the slight charge for transportation and delivery.

## Origins of Musical Time and Expression

The Oxford Press, which we are told is the largest publishing business in the world, issues all manner of books, and among these are many permanently valuable works. That is, they have more of the nature of having been written with the definite objective of collating and preserving important scientific records, rather than of making readable books. "Origins of Musical Time and Expression," by Dr. Rosamond E. M. Harding, is a work of distinguished scholarship. Its opening chapter deals with "The Metronome and Its Precursors." She traces the origin of musical tempo to the Augustinian monk, Zaccari, who in 1592 selected the human pulse, or heartbeat, for the standard of time. Thus in ordinary tempo there was one pulsation for every half measure in an *Allergro assai*. In an *Allergro* there was one pulsation for every quarter note.

After Galilei's discovery of the employment of the pendulum, Le Père Merseme worked out in 1736 the length of a pendulum for measuring time. The first machine for counting time, before the invention of Maeslet, was the Chronometre of Etienne Lenoir. This was described and pictured in 1696, in a book called "Elements ou principes de musique," a copy of this book is in the University Library at Cambridge.

Dr. Harding's book serves to indicate how great was the struggle to bring order to a system of metric measures in music. Gradually she takes us through the elemental efforts toward the development of musical instruments, and of the provisions for a suitable notation to express the music recorded.

The footnote documentation of this work is an indication of the enormous amount of research done by the author. Often these notes alone occupy over half of the page. She has uncovered much that is very quaint and interesting to the scholar. The early use of the pitch pipe in England is very amusing. Quoting from a book, "with its considerable and curious syntax and spellings," the scholar asks, "How shall I know the right sound of any key, so as to sound it neither too high nor too low?" The *Walter* replies, "If you would keep a Composition of various Parts for any Quire or Company of Singers and have not a Pitch-pipe, use any Instrument depending. First, take a View thro' the whole Composition and

try if you can sound the whole highest Notes of the upper Parts above the Key-Note, and also the lowest Notes of the Bass-Note; which if you can do without any opening of grumbling, and all other Voices perform clear and smooth; then your Song be said to be pitched in a proper Key; for it is a general Maxim among Musicians, that 'A Tune will Key'd, is half sung.' This is the advice of one William Tansur (1746), in his "A New Musical Grammar; or, the Harmonical Spectator."

"Origins of Musical Time and Expression" by Rosamond E. M. Harding, Ph. D. Pages: 115  
Price: \$4.25 net  
Published by: Oxford University Press

## "How to Sing for Money"

THIS IS PROBABLY ONE OF THE FRANKIE titles ever given to a book. The author breaks down right on the cover and confesses that singers actually accept money for their services. The book should have been properly dedicated to "Little Tommy Tucker, who sang for his supper." In the good old Victorian days the artist, after performing, stroked his Napoleon III goatee and left the hall with a bag of complete shillings for filthy here, only to glower eagerly in the envelope secretly handed him to see whether he had been offered with the right number of guineas. Now, that is all over, and we have a three hundred and sixty-nine page treatise upon the best method by which the vocalist can assay the public for shelds.

The author puts aside all hypocrisy, as well as tradition, at the outset and goes directly for the cash in the shortest and most practical manner. Apparently Charles Palmer, a popular writer famed for his work in the *Cosmopolitan Magazine*, was the professional "ghost" who frightened this remarkable and very readable book out of the long Hollywood experience of Charles Henderson, ASKAP, one of the best known song coaches of Los Angeles, who trained Gracie Allen, Deanna Durbin, and scores of other film prima donnas, in "how to put a song over." Henderson knows his business from every standpoint. He has written ten acknowledgment song hits. He has been closely associated with Vallee, Waring, Kootchetz and Billy Rose, in "putting over" their programs. He

has handled the vocal end of many of the best known film shows of Hollywood. More than this, he had a sound training in classical music as a background. All joking aside, he should surely know "the art and business of singing popular songs successfully." He tells, among other things, "How the Microphone has Changed Singing Technique," "The Six Song Types and What they Demand from the Singer," "The Six Spotlights of Popular Singing"; "How to Start Shaping a New Song"; "Foggy Fitch: the Hazards and Cures"; "Bringing a Song to Life"; "The Heart of Showmanship"; "Singing Singing"; "How to Pick Your Songs"; "How to Andantino"; "Records, Transcriptions and Television"; "Singing for Pictures"; "Staying on Top"; "This Matter of Agents"; "Publicity"; and scores of other things without a knowledge of which the singer can hardly hope for a share in the swift stream of dollars which seem to gush from the golden cinema pyxers of Hollywood.

This is in no sense a book on vocal culture. The writer confesses that he never has attempted "to improve upon Deanna Durbin's glorious voice," but "I do teach her how to sing popular songs." He intimates that this means work and hard work. He writes, "There is no pill that will put you to sleep and let you wake up in front of Rudy Vallee's mike." His definition of popular songs as "songs with 'lost appeal' which boys and girls may sing to each other as they dance" is a lively use of words to make a very clear picture. Tough songs are "songs of strong passion, unrequited love and the like." Rhythmic ones are those "to be sung to strict dance tempo"; while swing, or hot, songs are "characterized by use of the written melody primarily as a point of departure for rhythmic variations of a spontaneous nature."

As far as purely vocal requirements are

concerned, the qualifications of the singer descend in the scale thus:

1. Opera Singer
2. "Trained and excellent quality"
3. Turch Singer
4. "A good voice not necessarily trained"
5. Ballad Singer
6. "A pleasing voice"
7. Rhythm Singer
8. "An accurate voice"
9. Swing Singer
10. "Practically 'no voice'."
11. Comedly Singer

"This concise requirement zero" "This coincides with our own cinema observations, but you must read Mr. Henderson's book in detail to get the full and complete facts. One surprising bit of news is that Hong Crosby "can do a professional job in all six song types." The writer does not state what might happen if Bing should get all six of his types mixed.

"Your Voice and What to do about It" is an admirable chapter. In fact, as we went page by page through the book we developed the conviction that, if the voice teachers of America were to make a careful study of this very different and necessarily interesting work, there would be far more acceptable singing done in America; and singers at the home, the club and the church would again captivate the public mind. Mr. Henderson has provided the remedy for those who are meretriciously burred by songs and singers that have no rational significance. Even the most sophisticated musicians will rejoice in an escape from the absurd artificiality with which some singers, who should know better, attempt to interpret master works. Perhaps it would be a good idea for some of our grand opera companies to hire Mr. Henderson and see what he can do with some of those endless Wagnerian monologues. We remember an

(Continued on Page 811)



DEANNA DURBIN  
Miss Durbin is coached in practical singing details by Charles Henderson. This is a "stall" from her famous film with Leopold Stokowski "100 Men and a Girl."

# THE TEACHERS' TABLE

Conducted Monthly by GUY MAIER  
NOTED PIANIST AND MUSIC EDUCATOR

Correspondents with this Department are requested to limit their Letters to One Hundred and Fifty Words

## Various Matters

Again, I must ask the readers to be patient with the heart of the Table for his slowness in getting 'round to them. Questions are piled sky high; and still they come. Every teacher has his important problem which, of course, demands immediate solution. It is hard to realize in coming to a magazine like *This* *Ernie*, for which the material is prepared two months in advance of each issue, that several months must pass before you may even the speediest reply. Therefore, the only remedy we can suggest is that you anticipate your pressing problems a year in advance—send them to—and you'll have the answers when you need 'em!

My snooty remarks concerning correspondence schools of music inspired several strong letters putting me "on the spot." G. R. K. writes, "If you understood the work we are doing for the musical world you would see us in a different light. Everything a teacher says can be written; and of course it must all be very accurate, and only after years of experience have we learned to express ourselves so that the greatest number will grasp the meaning and translate them into action. We cannot understand why most teachers are so 'agin' us, for we make practically no

compensation for them. Our students come from places where the possibility of finding a competent teacher is just about zero. Thousands of people love music but can't learn it any other way except through a correspondence school—like the engineer in the interior of the Philippines, a gold miner in the mountains of Venezuela, soldiers and marines in distant outposts, trappers in Alaska, a radio operator on a freighter, and a patient in your hospital in Ann Arbor!

"We don't try to prepare anyone for Carnegie Hall. None of our courses goes for more than two years. . . . And did you ever think how we help publishers and instrument makers by supplying them with a market of 200,000 potential buyers?" When I certainly learned a lot from that letter, and respectfully take my hat off to the correspondence schools. But, as to the statement, "everything a teacher says can be written," let me repeat that it is often not what the teacher says but how he says it; and then, afterwards how he plays it for his students. There are things that cannot most; and that is why a good instrumental teacher is indispensable to the interest and success of the pupil.

Teachers in my summer classes often bring unusual and provocative questions. Here are a few of them:  
"What about the necessity for giving overtime? Do you recommend teaching students a longer period than the lesson call for? Some teachers I know would have a week overtime with their pupils. My own students learn of this and expect me also to give extra time after the regular lesson."

"I am warning from Alice's 'Jabberwocky,' and recite daily:  
"Beware the Overtime, my son  
The train that tires, the claws that catch;  
Beware the Time-For-Nothing Bird:  
and slum  
The clonsson paws that snatch."

There you have the whole matter in a "snatch!" Like the preacher, who faithfully harangues his congregation for an hour, you are a poor teacher if you cannot get your points over within a reasonably short period of concentrated effort. In the completed process of piano playing, the student's attention is needed very soon. Even advanced students should not be held longer than an hour at a sitting. And certainly, elementary pupils should not be kept longer than forty or forty-five minutes, even if their subjects are well diversified.

If you give aid and demand sharp concentration, overtime is unnecessary. Besides, that a dragon that work up an hour, and will make practice time and energy, and will make pupils and parents think far less of you. If you need to "whip a student into submission," you are a poor teacher. If you, for a real end, make a point of giving an extra lesson period at another time, and if you cannot be paid, make it quite evident that you are doing this at a sacrifice and only because of your interest in the student.

On the other hand, the case of gifted pupils who cannot pay full time lesson

rates, charge the regular amount for a short period, with the understanding that they will give a longer lesson whenever possible. Then, of course, you can incorporate the longer period into your regular schedule.

"Can you suggest help for an adult who finds memorizing difficult, and has no knowledge of harmony?"

1. Much playing without looking at the keyboard.  
2. Playing parts of pieces from memory, in the lap or on the arm of a chair—first by half or whole measures, single handed, then hands together;  
3. Get Ellis Mackinnon's "Music By Heart," by far the best book now published on memorizing.

"When, in daily practice, is the best time to work at technique? How long ought one to spend on it?"

Contrary to the usual opinion, I do not consider the first period of the day's practice ideal for technique. Muscles are uncoordinated, circulation sluggish, mind vagrant; therefore, after a brief "warming up," by playing *fortissimo* chords in various positions and keys, and by playing exercises, practice should be given over to memorization or working out new pieces. After about an hour, or just before fatigue, ten to fifteen minutes and then technique. Muscles will now respond more easily, and lasting results will follow more quickly. For practically all students, a good rule is to spend one-third to one-half of the total day's practice on technique.

"Do you believe in doing quite a bit of tonal harmony by rote? It has always occurred to me that it is easier that way, the better."

You bet it is! Note and rote, from the very beginning. "See I!" How many of us have "swell and despair" with pupils who have been taught exclusively by rote, or months, or sometimes years! It is easy to teach reading even to very young children.

There is no longer any excuse for excessive rote emphasis. I myself advocated it years ago, but know better now. If, from the first lessons, children are given assignments to play without looking at the keyboard, both reading and listening will develop naturally.

"Is it better in teaching to leave off hearing some numbers when time goes quickly, and to do what you can as thoroughly as possible, or should one plan to hear everything one knows about? I give forty-five minute lessons."

Neither plan should be followed exclusively. I advocate, rather, a combination of both—the first half of the lesson devoted to working toward finish or perfection, the latter half to skimming the surface of various assignments. If this is done, it is not necessary to cover the entire lot of the week's exercises, etudes and pieces. And this goes for the advanced students as well as the others.

To show Round Table colleagues what responsibility is ours in influencing young people in the choice of a career, I quote the following portion of a letter from a young man, my son, who has just turned 18:  
"I have long known how seriously you can bias a young life—either toward happiness or maladjustment. Here's the letter:  
"If it were up to devote one's time and energy to music fields, then I'm guilty in the first degree. My greatest interest is in music, and for that I have you to blame, at least indirectly. Since the day I attended your recital at the High School, my interest in and love for music has developed. But, let me tell you that I am a wild-eyed fanatic. I believe that I am quite capable even to strain my eye muscles. I regard music as the greatest medium of artistic expression that exists. I claim to be artistic, but my talent is lettered, etc."

My reply:  
"I hope you will be extremely cautious about choosing a career. I have known many young people with devoted hearts toward the arts and indeed with a certain amount of talent in several different artistic fields. Then, when they have concentrated on any one of them enough to make a success of it,  
"Before long, you must try to find out in what branch of the Arts, if any, your talent lies. You are having difficulty in seeing this important fact, sheer off all non-essentials and spend the next half dozen years of your life mastering the technique of that art. Then, if your gifts warrant it, and if you have been sufficiently intelligent and industrious in developing them, you may emerge an artist."  
"I am glad you write, I fear it is too late to choose a career in music. Almost no one ever succeeds unless he possesses first rate talent which has been carefully developed. From childhood, one must be able. My dad that it is in my policy to advise even very talented young people to follow a musical career only if an inner urge compels them to do, sweep, and (especially) if they are not sure they will make it. I tell them: "If you can live contentedly without music, don't become a musician. It's too

exhausting, too exacting." These may be hard, realistic words, but they have saved many a young man from making a tragic mistake.

"Now, listen to a happy musician, A. C. who writes from Virginia:  
"I think I have created something of your enthusiasm. Certainly, I am seldom without ideas—never bored. My pupils are not little artists, but they love music. My greatest challenges are the ones without that indefinable something called talent. They make me think of the quality some women are born with, "Ooooh!" "It or what have you. Because all the girls don't have it doesn't mean that they can't make themselves into charming, delightful people. I work much harder over their attracting and teaching than I do over the more gifted children who shake a pathetic organ to make music, one who have broken through the inferiority shell. I do not do over the little darlings of the gods. I encourage every tiny improvement, and reward dollars and dollars on prizes for them. When I see a child, with no more sense of rhythm than a Boreas or Bialya seal, desire for herself to take two lessons a week instead of one; and another, who couldn't pick up a tune with a derrick, confidently join a Junior choir, I feel like John of Arc. Isn't it dreadful that everybody has a beautiful world of music is still locked by a few pedagogue who can't see beyond the text book?"

But is it what I hope I've getting—a realization that a music teacher's job really is; and for that I am eternally grateful!"

In other words, a teacher should not be judged by what he has accomplished with the gifted student—the one out of ten—but with the nine others, the indifferent, his poorly coordinated, aspiring ones whom he has taught to play well and to love music. This is what all teaching is and that is why A. C. and the rest of us wouldn't change our profession for anything in the world!

## Transposition

I would like to ask about transposition. Do you mean degree up or down, or something similar? Do you use transposition? It seems to me that the more the transposition of a key perhaps into or seven degrees from its original key, the more difficult it is to play as well as write it very effectively. Do there any other keys or general method for transposition—M. W.

A. At it is my profession and piano playing and reading are hobbies. I just find it so difficult in writing and reading. I should be. Can you tell me the best way to transpose? I have a piano and have been in it for a long time. I would like to be able to transpose. Do you have any other keys or general method for transposition—M. W.

Long Island

Do not worry about transposing any piece more than a major third up or down, for it is almost never necessary to exceed that interval.

For elementary transposition I like Benita Carter's new "Transposition Patterns for the Piano," a series of forty-one short, five minute lessons, very thoroughly worked out through harmonic and melodic analysis.

# The "Erl King" of Schubert

As Transcribed for Piano by

FRANZ LISZT

\*\*\*\*\*

## A Master Lesson

By

MARK HAMBURG

Eminent Piano Virtuoso and

Teacher of London

**S**CHUBERT'S SONG, the *Erl King*, might well be claimed to be the most famous song in all the world of classical music. Certainly its dramatic intensity, and the wonderful manner in which the music fits the words, never have been surpassed in any composition for voice with piano accompaniment. That the *Erl King* was written, in its original form, as early as the winter of 1815, near the close of the young composer's life, near the close of the young composer's life, near the close of the young composer's life, is sufficiently astounding; for in it he shows musical powers of an emotional range which no might expect in a man of genius in middle life, who has been through much experience, has scarcely in a boy lost out of adolescence. Thus Schubert's strength of creative imagination as one of the mysteries of his personality; for nothing in his rather everyday life could have accounted for it. It was inherent, a mighty power of musical expression.

The words of the *Erl King*, which are by Goethe, are themselves of great beauty and literary distinction; and Schubert's musical setting is so perfect and just in feeling that, if possible, it even enhances the splendor of Goethe's idiom.

In all his songs Schubert shows three supreme qualities: First, the absolute suitability of his music to the words.

Second, his skillful use of unexpected modulation.

Third, the fitness of the accompaniments to the subjects.

These, by their surety of agreement, create a special atmosphere that surrounds the words and gives them more meaning.

Schubert was, without a doubt, the creator of the modern German song, as we envisage it today.

### An Unpropitious Premiere

THE *Erl King* had, however, no great success on its first appearance when Schubert brought it to the Imperial School, where he had been educated, and his friend Holzapfel sang it there with the composer accompanying him. But later on an amateur party by the name of Gymnich produced it at a private party where it made such an impression that the audience then and there decided to publish it at their own expense. It was first performed in public when Gymnich sang it in Vienna



THE LEGEND OF THE ERL KING  
From the original collection, according to Gertrude Engelhart.

on January 25, 1821, with Schubert on the platform and playing the accompaniment. Ever since that date the song, *Erl King*, has maintained its place in the forefront of vocal literature.

As a young man, Franz Liszt, the great pianist and composer, met Schubert in Vienna, and remained always justly famous for his transcriptions for the piano of the best of these arrangements are those of a joyously this art that he shed a new light on any song which he transcribed.

The arrangement of Schubert's *Erl King*, which we are now to consider, is one of Liszt's finest efforts at transcription, atmosphere, and the serious, and the serious, the tragic words and music of this song such a masterpiece.

There has been no great dramatic singer who has not made it his or her pride to interpret at some time, the by a man was that of the celebrated *Lieder* singer, Ludwig Wulfer, and from a woman it was that of an equally fine singer, Alice Barbi.

### The Song a Drama

WHETHER PLAYING OR SINGING the *Erl King*, it is important to bring out the various personalities of the and of the child, frightfulness and anxious; the Narrator impartial.

The accompaniment is turbulent, excepting when the *Erl King* holds the stage, when it becomes caressing and moderates considerably.

The first fourteen measures of the composition consist of a prelude to the entry of the voice in Measure 15. These fourteen measures must be played with abandon-

ment, having regard to the mysterious and dramatic contents of the song to come, so as to put the audience in a in the present transcription by Liszt, of the music for ten opening measures, and every effort should be made to create an atmosphere of greater excitement.

Care must be taken not to start too loudly the triplet in every second and third measure up to Measure 8; then *crescendo* down to the third beat in one measure, and then *decrescendo* to the last beat in the succeeding measures 2, 4, 9, and 11, must give as much as possible in the right hand during the first five measures; then is note of the triplet to be played as written as an octave, taking this G with the second finger, whilst the third eighth note of the triplet is played again as an octave, octave figures gives a more elastic feeling to the rhythm it can be played exactly as written, if preferred, or as octave figures occur during the composition, they can be as written in the same manner, either as I have suggested.

The octave D, in the bass, on the third beat of the second measure, should be stressed a little; and also the Measure 7, and the B-flat occupying a similar position in of Measure 7, but with less volume of sound; and G. (Continued on Page 899)



MASTER WORKS

THE ERL KING  
ERLKÖNIG

Concert transcription by  
FRANZ LISZT

See another page of this issue for a lesson on this piece by Mark Hambourg.

Mark Hambourg, a born pedagogue as well as a virtuoso, has given us, in this issue, a "Master Lesson" which should be carefully preserved in every musical educational library.

This lesson has been engraved with a more playable distribution of the right hand and left hand parts, but aside from the suggestion for playing the first measure there have been no alterations in notation from the original Liszt piano transcription of Schubert's song, Grade 9.

Ossia:

**Presto agitato**

*mf* *Drammatico*

*legato* *stress* *stress* *pp*

Who rides there so late through night  
wild? A boy in a yellow  
child. He clasped his boy close with his fond arm, And

\* Play the upper fingering when the upper notes are omitted.

clos - er, clos - er to keep him warm.  
 29 30 31 little rit. 32 Left Hand 33  
 Ossia: *wildly*

Ossia ad libitum "The father" "Dear son, reassuringly what makes thy sweet  
 34 *pp* 35 Bar 36 to 40, tempo a little slower 37 38  
 sotto voce ma marcato

face grow so white?" (The child) "See, Fa ther, 'tis the  
 39 *f* in tempo 40 *pp* 41 *sempre marcato il canto* 42 43 44  
 Ossia:

The Erl - king in sight! The Erl - king yon - der with  
 44 45 46 47 48

crown and shroud!" (The father) Dear son, it is some  
 49 50 51 *pp* tranquillo 52 53  
 singing tone tempo a little slower, soothingly -

mis - ty cloud?" (The Erlking) Thou dear est  
 54 55 56 57 58 *ppp* misterioso *legg*  
 Mark the rise and fall of the melody.  
 2-5 Fanno in tone but  
 2-4 consistent and sig  
 2-3 inflect.  
 without pedal *legg*

Seductively, caressingly, puckish, unearthly  
 boy, will come with me? And man y games I'll

*espress.* *cresc.*

Not too much Pedal, and changed as marked  
 to give the effect of lightness

play with thee; Where var - - - jed blos - - - som's grow In the

*Swell* *Swell*

wold, And my moth - er hath many a robe of gold." (The child) "Dear fa - - - ther, my

*Forte* *trémolo* *Whehemently*

fa - ther, say didst thou not hear The Erl - king whis - per in mine

*cresc.* *dim.*

ear?" (The father) "Be Music should calm down tranquil, be tranquil, my child, Many withered

*P*

leaves the wind bloweth wild." (The Erlking) "Will come, proud boy, wilt thou come with me? Where my  
 Cajoling -

*poco più animato*  
*pp legg. amorosamente*

Left-Hand piano but supporting.

Bars 87 to 96  
*pp* in volume but with warm tone

beau-tous daugh-ter doth wait for thee, With my daugh-ter thoult join in the dance ev'ry night, She'll lull thee with sweet songs to

Musical score for measures 89-93. The score is written for piano with treble and bass staves. Measure 89 has a tempo marking of *Andante*. Measures 90-91 are marked *Andante*. Measure 92 has a tempo marking of *Sudden drop to pp*. Measure 93 has a tempo marking of *Slight hesitation*. The key signature has one sharp (F#).

All Melody from Bar 87 to 96 to be played piano but with due regard to the rise and fall of the melody.

In the last octave in the Treble in Bar 92 there is a sudden drop in tone, and proceeding to Bar 93, in pianissimo a slight hesitation of rhythm, and emphasis on let G in Bar 93. The tempo is then resumed floaty and with expression until its culmination in the last Child's ever increasing fear denoted by means of uneven tempo, accents where marked feel-

give thee de-light, And lull thee with sweet songs to give thee delight!" two Beats of Bar 96

Musical score for measures 94-98. The score is written for piano with treble and bass staves. Measure 94 has a tempo marking of *Andante*. Measure 95 has a tempo marking of *Andante*. Measure 96 has a tempo marking of *rubato*. Measure 97 has a tempo marking of *precipitato*. Measure 98 has a tempo marking of *trémante: f. molto*. The key signature has one sharp (F#).

ing of hysterick fa-ther, and canst thou not trace the Erl-king's daugh-ter in yon dark

Musical score for measures 99-103. The score is written for piano with treble and bass staves. Measure 99 has a tempo marking of *Andante*. Measure 100 has a tempo marking of *Andante*. Measure 101 has a tempo marking of *Andante*. Measure 102 has a tempo marking of *Andante*. Measure 103 has a tempo marking of *Andante*. The key signature has one sharp (F#).

plane?" (The father)"Dear son, dear son, the form you there

Musical score for measures 104-108. The score is written for piano with treble and bass staves. Measure 104 has a tempo marking of *Andante*. Measure 105 has a tempo marking of *Andante*. Measure 106 has a tempo marking of *Andante*. Measure 107 has a tempo marking of *Andante*. Measure 108 has a tempo marking of *Andante*. The key signature has one sharp (F#).

see Is on-ly the hol-low gray wil-low

Musical score for measures 109-113. The score is written for piano with treble and bass staves. Measure 109 has a tempo marking of *Andante*. Measure 110 has a tempo marking of *Andante*. Measure 111 has a tempo marking of *Andante*. Measure 112 has a tempo marking of *Andante*. Measure 113 has a tempo marking of *Andante*. The key signature has one sharp (F#).

(The Erlking) love thee well, with me thou shalt ride in my

Musical score for measures 114-118. The score is written for piano with treble and bass staves. Measure 114 has a tempo marking of *Andante*. Measure 115 has a tempo marking of *Andante*. Measure 116 has a tempo marking of *Andante*. Measure 117 has a tempo marking of *molto appassionato ritén.*. Measure 118 has a tempo marking of *molto appassionato ritén.*. The key signature has one sharp (F#).

+ *molto appassionato ritén.*

course, And if thou'rt un - wil - ling, I seize thee by force" (The child) "O

119 *cresc. subito* 120 121 122 123 *Slower* *Dramatic and with great emphasis* *precipitato*

fa - ther, my fa - ther! Thy child clos - er clasp, The - Erl - king hath

124 125 126 127 128

seiz'd me with i - cy grasp!" From here on, the music must grow *Slightly slower*  
wilder and faster not forgetting to  
bring out the melody from  
*il più presto possibile* Bar 132 on The fa - ther

129 130 131 132 133 *ff sempre tumultuoso*

and heavier; A distinct *rallentando* to emphasise the horror

shudder'd, His pace grew more wild, He held to his bos - om his

134 135 136 137 138

poor moon - ing child, He reached his

The crisis culminates on G, with big *rallentando* like a fermato

139 140 141 142 143 *Play in a panting manner* *Bring out Bass notes in rushes* *Slower,*

house with fear and dread, and then *dim.* in same bar But in his arms, lo! his child lay dead! **Andante**

144 145 146 147 148 *p poco rit* *Recit.* *In declamatory style as if spoken*

despairingly as if the father had realised what had happened

The last two choruses very abruptly with merely touches of pedal

# MIRRORED MOODS

Victor Herbert's gifted protégé, Gustav Klemm, has embodied in *Mirrored Moods* the melodic liltting style of his master. He writes, "Please do not play this piece stiffly; make it graceful and emotional, or play it not at all!" Watch the sustained notes. Grade 4.

Lightly M.M. ♩ = 108

Moderately, and gracefully

GUSTAV KLEMM

The musical score is written for piano and bass. It begins with a tempo of 'Lightly M.M. ♩ = 108' and a dynamic of *mf*. The first system includes a *poco rit.* marking. The second system features *cresc.* and *dim.* markings, ending with *mp*. The third system has *poco cresc.* and *poco rit.* markings, with *a tempo (lightly)* at the end. The fourth system is marked *Pod. simile (with intense feeling)* and includes *Fine* and *mf* markings. The fifth system has *poco rit.* markings. The sixth system is labeled 'TRIO' and includes *mf* and *poco rit.* markings. The seventh system has *a tempo* and *poco rit.* markings, ending with *D. S. S.*

\*From here go back to sign(S) and play to *Fine*; then play *Trio*  
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# PETIT MENUET

This delightful little minuet is one of the favorite melodies of the composer, who played it repeatedly at his band concerts. Totally unlike the style of march music usually associated with the magnificent martial strains of the great bandmaster, here is a very simple and very pretty little piece which will appear on thousands of recital programs, showing the composer's versatility. The phrasing is very clean and clear cut and any third grade pupil should be able to master it in a few lessons. Grade 3.

JOHN PHILIP SOUSA

Allegretto M.M. ♩ = 138

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# SILENT NIGHT

Transcription

This fine transcription was in The Etude a dozen years ago and is repeated in response to a large number of requests.

CLARENCE KOHLMANN

Grade 5. **Andante religioso**

Moderato cantabile M.M. ♩ = 96

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DECEMBER 1939

This page of musical notation consists of six systems, each with a treble and bass staff. The notation includes various musical elements such as dynamics, articulation, and performance instructions.

- System 1:** Treble staff begins with a *pp* dynamic and a *rit.* marking. The bass staff has *Lh.* markings. Dynamics change to *sf* later in the system.
- System 2:** Treble staff starts with *rit.* and *p* dynamics. The bass staff has *a tempo* and *Poco più mosso* markings. Dynamics change to *mf* later.
- System 3:** Treble staff has *p* and *mf* dynamics. The bass staff has *ben marcato il canto* and *ten.* markings. Dynamics change to *pp* later.
- System 4:** Treble staff has *sempre p* and *mf* dynamics. The bass staff has *ten.* and *pp* markings.
- System 5:** Treble staff has *ten.* and *pp* markings. The bass staff has *pp* markings.
- System 6:** Treble staff has *ten.* and *pp* markings. The bass staff has *pp* markings.

The notation includes numerous fingerings (e.g., 1, 2, 3, 4, 5), slurs, and accents. The piece concludes with a *f* dynamic marking at the bottom right.



*mf*  
*pp*  
*Andante tranquillo*  
*pp*  
*pp*  
*Andante moderato*  
*ppp*  
*perdendosi*

Arr. by William M. Felton

# BEAUTIFUL DREAMER

STEPHEN C. FOSTER

Grade 3<sup>d</sup>. *Andante moderato* M.M. ♩ = 56

*mf* Beau-ti-ful dream-er, wake-un-to me, Star-light and dew-drops are wait-ing for thee;  
 Sounds of the rude world heard in the day, Lull'd by the moon-light have all pass'd a-way,  
 Beau-ti-ful dream-er, queen of my song, List while I woo thee with soft mel-o-dy; Gone are the cares of  
 life's bus-y through, Beau-ti-ful dream-er, a-wake-un-to me, Beau-ti-ful dream-er a-wake-un-to me.

## DANCING SNOWFLAKES

STANFORD KING

Allegretto grazioso M. M.  $\text{♩} = 128$ 

The musical score is written for piano and consists of several systems of music. The first system begins with a piano introduction marked *mp* *lightly*. The tempo is *Allegretto grazioso* with a metronome marking of  $\text{♩} = 128$ . The key signature has one flat (B-flat major or D minor). The score includes various dynamics such as *mp*, *mf*,  *cresc.*, *f*, *dim.*, and *mp*. There are also markings for *rit.* and *trio*. The piece concludes with a *D.S.* (Da Capo) marking and a final cadence. The score is numbered 31 at the bottom right.

# UNDER THE HAWAIIAN MOON

A smart piece of imitative music in the style of the Hawaiian orchestra as heard so frequently over the air. Note the "upside down arpeggios" in the third section. These give an unusual effect often employed by our island brothers in their music. Grade 3½.

FRANK GREY  
A. S. C. A. P.

Moderato M. M.  $\text{♩} = 126$

(Imitate the effect of the Steel Guitar)

The musical score is written for piano in 3/4 time. It consists of seven systems of music, each with a treble and bass staff. The piece begins with a piano (*mp*) dynamic. The first system includes a tempo marking of 126 beats per minute and a performance instruction to imitate the steel guitar. The score features various musical notations, including arpeggios, slurs, and dynamic markings such as *mp* and *mf*. The piece concludes with a final chord in the seventh system.

\*Roll chords from top note, thus: 

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## PRELUDE IN D MINOR

Grade 5. **Andante** M M  $\text{♩} = 92-100$

ABRAM CHASINS, Op. 13, No. 5

## OVER THE AIR WAVES

JOHN W. SCHAUAM

Tempo di Valse M.M. ♩ = 152

Musical score for "Over the Air Waves" by John W. Schaum. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. It features a piano accompaniment with various dynamics and articulations.

Dynamics and articulations include: *mf*, *Ped. simile*, *cresc.*, *f*, *dim.*, *poco rit.*, *mf a tempo*, *mf*, *cresc.*, *dim.*, *1st time*, *Last time only*, *mf a tempo*, *Ped. simile*, *cresc.*, *poco dim. e rit.*, *mf a tempo*, *mf*, and *D.C.*

# DUTCH DANCE

WINIFRED FORBES

With gaiety

VOLIN

PIANO

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# IN A GARDEN FILLED WITH ROSES

James Francis Cooke

CHARLES WAKEFIELD CADMAN

Andantino con espressione

I went seek-ing flow'r to flow'r,  
From the ver-y burst of dawn-ing To the fad-ing twi- light

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hour And my hands were torn and bleed-ing Ere the wea-ry day was done,

But I found one love-ly blos-som, And for me—the on-ly one,

For the gar-den filled with ros-es Was the gar-den of my

soul Where ev-'ry thorn and ev-'ry bram-ble Claimed its cruel and hit-ter toll.

But the One who makes the ros-es, Was just help-ing to dis-close, That of all the love-ly

blos-soms It is you—who are my rose.

*rall* *a tempo* *rall* *mf* *pp* *pp* *f più mosso*

# RING OUT, YE MERRY CHRISTMAS BELLS

Patricia O'Neill

GRACE BUSH

With joyous exultation

*f* Ring out, ye mer-ry... Christ - mas bells, Ring joy - ful-ly and

*f* (quasi arpa) *simile*

clear, Ring out your mes-sage to man-kind, The Heav-ly Child is here. Christ is born, Christ is born,

*allarg.* Christ is - born to - day! *meno mosso* Let songs of peace and

*allarg.* *f a tempo* *rit.* *p meno mosso*

love a-rise, As-cend - ing un - to Heav'n, To God whose love for us flows down, Whose Son to us is giv'n.

*sost.*

*allarg.* Christ is born, Christ is born, Christ is - born to - day! *allarg. f a tempo* *rit.* Come



*piu mosso*

let us wor-ship and a-dore Our Sav-our from a-bove, Lift up your hearts and voi-es, sing Of

*piu mosso*

God Al-might-y's love, Christ is born, Christ is born, Christ is born to-day!

*colla voce* *allarg. molto* *ff*

## MIGHTY LAK' A ROSE

III Swell-VoxHumana, Gedeckt,Tremolo  
 II Great-Melodia 8'  
 I Choir-Soft String 8'  
 Pedal, Soft 16' and 8'-or coupled to Gt.

HAMMOND ORGAN REGISTRATION  
 Sw. A4 00 7615 113  
 Sw. B 00 1201 320  
 Gt. A4 00 3512 000

ETHELBERT NEVIN  
 Arr. by Sidney C. Durst

Manuals

Pedal

*mf* *p* *f*

*Sw. B* *Sw. F1* *Sw. A4*

*I Gt. A4* *Gt. D*

*Ped. 4-7* *+ Sw. to Gt.* *+ Sw. F1 4*

*Thumb on Gt.*

*Sw. A4 + Sw. to Sw. 16'* *Sw. 14 1st Clar.* *III Sw. to Sw. 16' & Gedeckt 8'*

*Sw. F1* *Gt. B* *Gt. A4*

*+ Sw. to Sw. 16' or Bourdon 16'*

Vox Humana  
 III only  
 Sw. B

# KNIGHT RUPERT

## KNECHT RUPRECHT

Knecht Ruprecht is the German Santa Claus. In some villages the presents for the children are sent to one person who, clad in high buskins, a white robe, mask and an enormous flax wig, goes from house to house, calls for the children and gives them presents, according to the parents' report of good behavior during the year.

### SECONDO

R. SCHUMANN, Op. 68, No. 12

Allegro M.M.  $\text{♩} = 126$

The musical score is written for piano and consists of two systems of four staves each. The first system begins with the tempo marking 'Allegro M.M. 126' and the dynamic marking 'f'. The second system includes the tempo change 'tranzuillo' and dynamic markings 'ff', 'Pino', and 'p'. The score concludes with the instruction 'D. C.'.

# KNIGHT RUPERT

KNECHT RUPRECHT

PRIMO

R. SCHUMANN, Op. 68, No. 12

Allegro M.M.  $\text{♩} = 126$

Secondo

*tranguillo*

*p*

*f*

*p*

*ff*

*D.C.*

PROGRESSIVE MUSIC FOR STRING QUARTET

INDIAN LOVE SONG

1st VIOLIN

With lightness and simplicity M.M. ♩ = 69

CHAS. WAKEFIELD CADMAN

Musical score for the 1st Violin part of 'Indian Love Song'. The score consists of five staves of music in 3/4 time. The key signature has one sharp (F#). The tempo is marked 'a tempo'. The score includes dynamic markings such as *p*, *poco rit.*, *poco cresc.*, *f*, *rit.*, *mf*, and *dim.*. The piece concludes with a final chord marked *dim.*

2nd VIOLIN

INDIAN LOVE SONG

With lightness and simplicity M.M. ♩ = 69

CHAS. WAKEFIELD CADMAN

Musical score for the 2nd Violin part of 'Indian Love Song'. The score consists of five staves of music in 3/4 time. The key signature has one sharp (F#). The tempo is marked 'a tempo'. The score includes dynamic markings such as *p*, *poco rit.*, *mf*, *poco cresc.*, *f*, *rit.*, and *dim.*. The piece concludes with a final chord marked *dim.*

# INDIAN LOVE SONG

VIOLA

CHAS. WAKEFIELD CADMAN

With lightness and simplicity M.M. ♩ = 69

Violin part of the musical score for 'Indian Love Song'. The score is written in G major, 2/4 time, with a tempo of 69 M.M. It consists of five staves. The first staff begins with a piano (*p*) dynamic and includes markings for *poco rit.* and *a tempo*. The second staff includes *poco cresc.* and *rit.* markings. The third staff includes *poco cresc.* markings. The fourth staff includes *a tempo*, *rit.*, and *f* markings. The fifth staff concludes the piece with a fermata.

# INDIAN LOVE SONG

CELLO

CHAS. WAKEFIELD CADMAN

With lightness and simplicity M.M. ♩ = 69

Cello part of the musical score for 'Indian Love Song'. The score is written in G major, 2/4 time, with a tempo of 69 M.M. It consists of five staves. The first staff begins with a mezzo-forte (*mf*) dynamic and includes markings for *p*, *poco rit.*, and *a tempo*. The second staff includes *poco cresc.* and *f* markings. The third staff includes *poco cresc.* markings. The fourth staff includes *a tempo*, *rit.*, and *mf* markings. The fifth staff concludes the piece with a *dim.* marking.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Grade 1½.

JOLLY OLD SAINT NICHOLAS

THREE CHRISTMAS CAROLS  
Arranged by Ada Richter

Lively M.M.  $\text{♩} = 80$

Jol-ly old Saint Nich-o-las, Lean your ear this way! Don't you tell a sin-gle soul What I'm going to say;

Christ-mas Eve is com-ing soon, Now, you dear old man, Whis-per what you'll bring to me, Tell me if you can.

Grade 1½.

Joseph Mohr

SILENT NIGHT

FRANZ GRUBER

Slowly M.M.  $\text{♩} = 104$

Si-lent night, Ho-ly night, All is calm, all is bright Round you Vir-gin Moth-er and Child;

Ho-ly In-fant so ten-der and mild, Sleep in heav-en-ly peace,— Sleep in heav-en-ly peace.

Grade 1½.

JINGLE BELLS

With spirit M.M.  $\text{♩} = 108$

Jin-gle bells, Jin-gle bells, Jin-gle all the way! Oh, what fun it is to ride In a one horse o-pen sleigh!

Jin-gle bells, Jin-gle bells, Jin-gle all the way! Oh! what fun it is to ride In a one horse o-pen sleigh!

# FROM A FOREIGN LAND

SARAH COLEMAN BRAGDON

Grade 1.

Moderato M.M.  $\text{♩} = 80$

Musical score for 'From a Foreign Land' by Sarah Coleman Bragdon. It consists of three systems of piano accompaniment. The first system starts with a piano (*mp*) dynamic. The second system has a mezzo-forte (*mf*) dynamic. The third system returns to a mezzo-piano (*mp*) dynamic. The music is in 3/4 time and features flowing eighth-note patterns in the right hand and steady quarter-note accompaniment in the left hand.

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# IN A MANGER

LILY STRICKLAND

Grade 2.

Slowly and well sustained M.M.  $\text{♩} = 88$

Musical score for 'In a Manger' by Lily Strickland. It is a piano accompaniment with lyrics. The score is in 4/4 time and begins with a piano (*p*) dynamic. The lyrics are: "In a man-ger far a-way,— On this ho-ly morn-, For His bed the low-ly lay,— Christ the Lord was born. Then the faith-ful shep-herds came, And the wise men too, All to wor-ship and ad-claim— E-ven as we do. Man-y years have pass'd since then,— Still His star shines clear, Calls for-ev-er to all men,— In His name so dear." The score includes performance directions such as "a little faster", "poco rit.", and "a tempo".

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# JACK, BE NIMBLE

Grade 1<sup>st</sup>

Marcato M.M.  $\text{♩} = 144$

r.h. - Candle  
l.h. - Jack

Jack, be nimble,  
Jack, be quick;  
Jack, jump over the candle stick.

EDNA-MAE BURNAM

Musical score for 'Jack, Be Nimble' in 4/4 time, marked Marcato. The score is divided into three systems. The first system shows the right hand (r.h.) playing a melody for 'Candle' and the left hand (l.h.) playing a bass line for 'Jack'. The second system continues the piece with various dynamics like *mf* and *f*. The third system concludes the piece with a final flourish. The score includes fingerings and articulation marks throughout.

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# THE GOSSIPS

Grade 2<sup>d</sup>

Allegro moderato M.M.  $\text{♩} = 160$

H.L. CRAMM, Op. 16, No. 1

Musical score for 'The Gossips' in 4/4 time, marked Allegro moderato. The score consists of four systems of music. It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics range from *p* (piano) to *ff* (fortissimo). The piece includes various musical notations such as slurs, accents, and fingerings. A 'told you so!' annotation is present in the second system. The score concludes with a 'D.C.' (Da Capo) instruction and a 'poco rit.' (poco ritardando) marking.

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# The "Erl King" of Schubert

(Continued from Page 784)

first note in Measure 8, all in the treble. In Measure 14, the last group of triplets, G, E-natural, and B-flat, must be brought out in the right hand; and I play the B-flats with the left hand. Also the E-sharp in the treble, on the first eighth note of Measure 15 must be made prominent.

## A Weird Tale Is Started

ON THE LAST BEAT OF MEASURE 15 the Narrator begins his story. To make this passage more effective, up to the end of the execution, I have revised the distribution of the right hand and left hand parts. This revision, as engraved in the music for this Master Lesson, starts on the last beat of Measure 15 and continues through MEASURES 16, 17, 18, and 20.

Having arrived at Measure 32, the execution may be again made easier by taking the lower G's of the triplet octaves in the treble—all except the first one—with the left hand; and those triplets must be played widely, to convey the feeling of fear in the Child. From the last beat of Measure 35, to Measure 40, the *trappo* should be rather slower; the wildness should die down; and both the triplet accompaniment and the song, which now is in the bass, must sound more calm and soothing; the Father is trying to reassure the Child.

At Measure 40 the music returns to the original tempo. In Measures 41, 42, 43, 44, 46, 47, 48, and 49, I make the same distribution of the parts as was recommended for Measures 15, 16, 17, 18, and 20.

Throughout the piece, the effect of the song, wherever placed, must penetrate through the accompaniment; and a different tone quality should be introduced to suggest each personality being presented.

On the fourth beat of Measure 41 it is the Child who has the melody; so the texture of the sound must be lighter, but fragrant with foreboding. The Father answers the Child in Measure 51, and onward to Measure 54; and these measures must be played slightly slower, with a singing and tranquilizing tone. The bass notes in Measures 55 and 56 must be done without any pedal. They must be played lightly and distinctly, with very abrupt *staccato*.

## Enters the Villain

AT THE END OF MEASURE 57 the Erl King begins his song, when the music must be played in a tone, but very significant and sinister, the rise and fall of the melody being also very marked. The interpretation of this part of the piece must be subjective, depending with something of the *Fachian*, and if possible, an unearthly spirit should be in the voice. The pedal must be taken sparingly, and changed carefully as marked, before each new harmony. This will tend to give an effect of lightness to the music. A *crescendo* should be made from the last beat of Measure 62 up to the second beat of Measure 63; and, again, from the last beat of Measure 65 there should be a swelling of tone up to the first beat of Measure 66, and yet another from the second beat of this measure up to its third beat.

Throughout the succeeding measures, up till Measure 72, the marking of the changing of the pedal must be exactly followed. At Measure 72 the tone rises to an increased force; for the Child cries out in terror; and the next eight measures must be played with vehemence.

There is a further *crescendo* in Measure 74, with accents on all the notes of the song. In Measures 75, 76, 77, 78, and the first beat of Measure 79, so marked, the accented notes being the half note E-flat,

the dotted quarter note E-flat and the eighth note E-flat in the treble of Measure 75; eighth note D and quarter note A in Measure 76; quarter notes B-flat, A, B-flat and E-natural in Measure 77; the half note C, dotted quarter note C-sharp, and eighth note C-sharp in Measure 78; and also the first note, D, in Measure 79. An accent on the first octave D in Measure 80 brings the appeal of the Child to a close, so the music should calm down as the Father tries again to soothe the little one. In Measures 81 to 87, therefore, the bass notes, which are the melody, should be played *piano*, but with warmth of tone.

## The Drama More Gripping

AT THE END OF MEASURE 86, the Erl King appears again, and from here on to Measure 96 all the melody is given exclusively in point of fact, but with proper regard to the rise and fall of the music. At the last two eighth notes in the treble, in Measure 92, there is a sudden drop in tone; and, proceeding to Measure 93, there should be a variation in tempo, and an emphasis on the first octave G. The melody then resumes its tempo, flowingly and with expression, until the phrase culminates on the first two beats of Measure 96, with a *ritardando* ending. From Measure 97 onward to Measure 105, the ever increasing fear of the Child must be denoted in the performance of the music, by means of unevenness of tempo, and of accents where marked, and by a feeling of hysteria in the execution.

A slight *ritardando* in Measure 111 will give emphasis to the end of the phrase which represents the Father's further efforts to quiet the Child's nervousness. On the last beat of Measure 116 the Erl King's music returns, and in Measure 117 a little *staccato* should be given to the first chord on E-flat, with some slowing down of the tempo. The tone rises as the music becomes more impassioned, and in Measure 122 the rendering should be very dramatic, the statement of the melody being given with great emphasis, and the tempo much retarded.

From Measure 123 onward the original tempo is resumed and a spirit of frenzy should be introduced into the performance here, until the third beat of Measure 128, when the music becomes somewhat slower as though depicting the poor Child as over-coming with the lustitude of despair; then, eventually, in Measure 130, it arrives at a distinct *ritardando*, so as to mark the horror of the situation.

From Measure 131 to Measure 139 the music must be performed with ever growing speed and wildness, but there must be no forgetting to bring out the melody in the right hand, and to work the whole statement to a crisis on the dotted quarter note octave on G, in the treble on the third beat of Measure 139, with a big *ritardando*, almost like a *fermata*. Measures 140, 141 and 142 should be played with rapidity of tempo, as if to give an effect of pattering and striding; but on the last beat of Measure 143 the music should get slower again, with a weedy feeling, as if the Father realized the calamity which had happened. In Measure 143 there is a slight *ritardando* on the first beat, and then a *diminuendo*, while in Measure 146 the notes in unison must be played in declamatory style, but softly, as if they were spoken.

The last two measures of the piece, 147 and 148, explain themselves: no hope, no consolation; the tragedy is complete. The two final chords should be played very abruptly, with just touches of the pedal.



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# THE SINGER'S ETUDE

Edited by Eminent Specialists

For Artists, Teachers and Students of Singing



## Improve Your Voice Production

By  
**ALBERT E. RUFF**

Wherein a Famous Teacher of Noted Singers Explains  
the Vocal Muscular System and Its Operation

### Part II

**M**ANY TEACHERS AND SINGERS have no knowledge of what the vocal cords really are, so for their benefit it will be explained.

They certainly are not cords, but the callous edges of the *Thyro-Arytenoid*. When seen with the laryngoscope, they look more like bands and, when healthy, are pearly white. In length, they are about three-fourths of an inch in the man and about one-half an inch in the woman, varying from one-sixteenth to one-eighths of an inch in width.

Every high tone ought to diminish into the falsetto, the finishing touch of a tone. To do this smoothly, it is one of the finest points of a singer's art.

As it is more difficult to swell from the falsetto into the body tone, this should not be attempted until the diminishing has been perfected. This action, swelling from falsetto, is accomplished by combining the muscles of the body tone and the outer neck muscles in focusing the tone on the vocal cords, thus making the voice most powerful and ringing.

pressure, this click will gradually disappear and a smooth and natural transition will result. In some instances it may take many months before the inner and outer muscles act in harmony; but this is worth striving for, as attaining a perfect falsetto, regardless of the usefulness of the voice into old age but also prolongs life itself; for, under control, voice will not permit the

higher the fingers are placed on the finger-board, the higher the tone, as thereby the vibrating part of the string has been shortened.

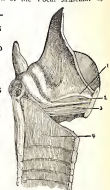
We find the same principle can be applied to the voice; but, unlike the violin, no visible mechanical explanation can be given. All sounds made by the voice, must be controlled by the ear.

The teacher should know the construction and function of the Vocal Muscular Sys-



(Left) VOCAL CORDS SHOWING THYROID BUNCHED  
1. Node  
2. Cricoid

(Right) VOCAL CORDS AND THYROID-ARYTENOID IN PERFECT CONDITION  
1. False Vocal Cords  
2. Venetries  
3. Thyroid  
4. Cricoid



entrance of this important subject of breath control at this time.

### Pitch Production

THE MANNER IN WHICH PITCH is accomplished on the vocal cords is still a much disputed question. Some claim that the high tones are produced by narrowing the space between the Thyroid and Cricoid in front; and again others insist that this is accomplished by an exactly opposite mode.

Pitch will be described here just as Dr. Merkel explained it to me, namely: Each tone should have its exact position on the cords, every time it is sung, and this is accomplished by breath pressure, the various inner muscles governing their action with the assistance of the ear.

I have found that, with nearly all pupils who have not studied nor sung very much, nor used their voice to any great extent in initiating unnatural sounds, the vocal

place, in order to detect the change taking place on the cords. The orifice indicates former years the several so-called registers were practiced. Some teachers had their pupils could be clearly distinguished, until each a very uneven quality of voice, which is not only disturbed the tone but also played Thyro-Arytenoid Muscle. I therefore condemn the use of the same register.

The voice ought to be trained to pass from one of the orifices (so-called registers) to the other, without a noticeable change. This usually can be accomplished if not singing with relaxed throat is persistently practiced.

If by loud singing, the voice is forced beyond the orifice, the fibers are liable to become bunched, which ultimately becomes a nodula. The nodula most frequently ap-

### VOCAL CORDS IN PHONATION

(As seen with the Laryngoscope)



Low Voice



Medium Voice



High Voice

The Germans call them *Stimmknorpel* (voiceknobs) which I believe more clearly expresses their nature.

The Crico-Arytenoids come into play when singing *ppp*, in which case they act alone, that is, the edges of the Thyro-Arytenoid, and not the body, are brought into play.

By this action the so-called falsetto is made. We say "so-called," as that term has come down to us from before the invention of the laryngoscope, and even today it is frequently used. Previous to the discovery of that great invention, the so-called falsetto was supposed to be made with the edges of the ventricles, for which reason they were called "False Vocal Cords."

By examining the cords with the laryngoscope, we find that all musical sounds are made on the vocal cords and reflected into the resonance chambers, where the quality (timbre) is developed, and the real value of the voice established. However,

The old Italians called this manner of tone production "voce mista" (mixed voice). I cannot conceive of a tone being mixed; so I call it a combination tone, as it is constructed by a combination of the muscles.

The German has no love for the falsetto, and most of them insist that all tones should be sung with the *Brautton* (chest tone) as being the acme of voice culture. This method usually ends in disaster to the Thyro-Arytenoid, which soon finishes the singer's career.

Many fine artists can sing well with loud voice, and also with soft, but cannot go from the one to the other without a decided click; this is an account of a too sudden relaxing of the *Thyro-Arytenoid* before connecting with the *Lateral-Crico-Arytenoid*.

The outer muscles, being controlled by the mind, assist the inner muscles. If we relax the outer muscles at the same time, the tone is hence diminished with the breath



(Left) VOCAL CORDS IN PHONATION

1. Nodula
2. Vocal Cord
3. False Vocal Cord

(Right) VOCAL CORDS IN REPOSE

1. Nodula



cords function according to Dr. Merkel's theory. The low tones are focused on the posterior end—the middle tones on the center, the high tones on the anterior, or front of the cords.

The violin is perhaps the nearest instrument by which to describe how pitch is made with the voice. The open string on the violin yields its lowest tone, the

pears about one-third from the front of the cord. Until recently the removal of the nodula was supposed to be left to the surgeon, and this is still (I am sorry to say) recommended by some.

That the node can be removed by certain exercises, I have proven many times. Thinking my experience in this might help others, who might, perhaps, improve

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on the method, it may be well to give some reason for my specializing on this subject.

While studying with Dr. Merkel, he often spoke about the *Saccary Knots* (*starry knots*) and their cause, but never mentioned how they could be removed without a surgical operation of any kind.

After coming to America in 1878, I had as a guest Dr. Jefferson Battman, a noted throat specialist. At that time the doctor had a patient who had nodes; and, as he did not favor any kind of operation on the cords, my advice was asked as to their removal by vocal exercises.

It occurred to me that, if by forced singing the fibers were brought to an opposite position might bring them back to normal. Dr. Battman was enthusiastic and asked me to try the experiment. I did, and was successful.

The nodes of this patient were about one-third from the front of the vocal cord. The *Theo-Aristonid* tubing at that point, no orifice was visible. The patient was asked to produce a tone, an opposite position might bring them back to normal. Dr. Battman was enthusiastic and asked me to try the experiment. I did, and was successful.

**The Etude Music Lover's Bookshelf**

(Continued from Page 782)

elderly gentleman at a grand opera performance, who, when his wife said, "Look, the lights are gradually going out," growled, *not* over, "I wish I could not." More than this, we are sure that vocal teachers, themselves, would certainly learn how to make more money in teaching, by reading this book. Hendersen knows all the tricks, voice range, declamation, phrasing, checking and polishing, picking songs, and singing for the radio. In fact, there is hardly anything of a practical nature in popular singing which he has not touched. First glance at what he does to *Love in Blossom* in Chapter VIII and you will comprehend what we mean. In fact this is a different book from anything that has ever been written, because it comes out of the heart of a new world. It will give the reader a new respect for the immense amount of detailed preparation required to present a song "on the files" or "over the air."

This new world has a language all its own, a patois and a technology just as invaluable as that of the "Bosch" which do the indelible quartet on the left bank of the Rhine which, when mastered, were told Sardinian, which, when mastered, were told Sardinian, which, when mastered, were told Sardinian. "American Language" welcomes expression of our national lingo. For instance, a delight this vocabulary, which, when mastered, were told Sardinian. "American Language" welcomes expression of our national lingo. For instance, a delight this vocabulary, which, when mastered, were told Sardinian.

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By that time a screechy sound was heard, which by the end of a second week became a small music machine.

It thus became evident that we were accomplishing something, especially when I observed the orifice showing itself. We now began to apply my theory of forcing the orifice back with a stronger voice in glissando. By working conscientiously and consistently with this method for about two months, the nodes gradually disappeared.

By this method, I have since then removed the nodes from many artists, some under the observation of well known throat specialists, who have given me their written testimony.

At my age, it would seem that my task in that line is about finished; but as there is still considerable investigation required to reach final results, it is hoped that some younger person will have some kind of some light in what I have written and thereby be inspired to seek further proof that voice culture should be primarily the correction and purification of the Vocal Muscular System, and perhaps prove that singing may be reduced to a positive method.

So thorough and so comprehensive are the chapters dealing with the radio and with the moving pictures that this book will probably remain for years a kind of primer to those who desire to sing before the mike or the Klieg lights. We very highly recommend it for this purpose. The author has a particularly clear style, and the reader will have no uncertainty as to just exactly what Mr. Hendersen means. We can picture the horror with which the teacher of other days might have received the "Commercially Successful!" laurels!" Not a bit of it. Singing is something to be heard. If it gives pleasure and satisfaction to a great number of people, it accomplishes its purpose. This book will go a long way to help thousands of singers to do this. There still remains a great prize for the master teacher of great leader and great roles.

One who carefully worked out and had features of the book is the twenty-eight page appendix upon diction. Any intelligent page with fair advancement may get the value of the price of this book from the appendix alone, even if it cost \$4.00 instead of \$3.95.

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# The Threshold of Music

(Continued from Page 78)

to C, that's—realizing that it has left A still unresolved—returns to A. By this time it is too late. Another measure is ready to begin. The harmony changes, resolving from the dominant into a peaceful tonic. And where is the melody? It has been caught napping, and is still resting serenely on its same old perch, A. The melody of these last four measures might almost be called a soprano pedal-point, so stubbornly does it keep to that single note.

As we have just seen, it often happens that a foreign note does not find its proper niche until after the chord into which it has changed. We ran into just that situation in the last two examples. In each of these cases the note never reached the niche at all. Sometimes, however, it happens that the note does reach its proper niche, but not until the chord has changed. When this happens, we have the effect of the melody being one jump beyond the harmony, and unable to catch the chord. This happened in *Kiss Me Again*, from "Milk and Honey," by Victor Herbert.

If we simplified this melody down to the bare harmonic framework, it would go like this:

Musical notation consisting of a treble clef and two staves of notes. The first staff shows a melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. The second staff shows a harmonic support with notes on E2, G2, B1, C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, 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**RECENT RECORD RELEASES**  
 By PETER HUGH REED

ONE WONDERS whether Joseph Joachim, the famous violinist for whom Brahms wrote his Concerto in D, Op. 77, ever played so magnificently as Jascha Heifetz does in his recording (Victor set M-581). We are told that "Joachim played it in this way and this way." But that is exactly the way we would describe Heifetz' performance in the astoundingly realistic performance of Victor. Assisted by Kosselovitch, and the Boston Symphony Orchestra, the violinist has made record history in his projection of this great work; for, at the same time that he achieves superb technical brilliancy, he also plays with an unexampled tenacity, richness and communicative warmth.

Another great historical recording may well be that of Ernest Bloch's "Concerto for Violin," which was recorded with artistry by Joseph Szigeti with the Paris Conservatory Orchestra under the direction of Charles Munch (Columbia set M-580). Although modern in spirit and harmonic conception this work has none of the offending perches and neuroses of so much new music; instead it is romantically impassioned, richly rhythmic and intensely human in its sentimentality.

Perhaps, however, perhaps, but none the less rewarding, are Toscanini's performances of the elfin *Scherzo*, and the devotional *Adagio* from Beethoven's last "Stratonic Quartet, Op. 135," which he plays with the full strings of the NBC Symphony Orchestra (Victor set M-590). Toscanini long has had a predilection for this music, and the NBC often has given it in concert. The NBC Symphony Orchestra is heard to advantage in this music, which is strangely coupled with the virtuoso but meaningless *Adagio* of Paganini. The recordings of this work here is a great improvement over the earlier recordings of this famous radio ensemble.

Hauke's "Coacerti Grossi" are such warm and wholesome works it is hard to understand why the companies have not issued recordings of them by leading conductors. Recently Weinberger started a series of these in English with the London Symphony Orchestra, a series which it is hoped in these uncertain times can be completed. The first to reach these shores is the "Concerto Grosso No. 5, in D minor" on the Columbia album X-142. It is excellently played and recorded.

Another well played and recorded set, issued by Columbia (set M-144), contains a suite from "Garnet," the music is arranged and directed by the ever alert and imaginative Sir Thomas Beecham, with the London Philharmonic Orchestra.

A work of far records is his symphonic poem "Les Eolides." It is said to have been inspired by some lines by the poet E. Lise. Aeolus was the Frankish poem is said to be suggestive of "blowing breezes and the sky." Howard Barker and the Columbia Broadcasting System's orchestra plays this music very admirably (Columbia set X-145).

Victor recently announced that it intends to bring forward a series of recordings of the entire classic literature of the organ. The instrument to be used is the organ of Harvard University, said to be virtually a duplicate of the original. E. Power Biggs, capable organist, has made a recording of Handel's *Concerto for Organ, No. 70, in D minor*. The problem of blending skilfully the organ with an orchestra is one that the recorder seems to have been unable to solve, since the recording is badly blurred.

Biggs is assisted by Arthur Fiedler and his Sinfonia (Victor set M-577). Bruno Walter, conducting the Vienna Philharmonic Orchestra, gives one of his best performances of a Mozart work on records, in his reading of the great "Jupiter Symphony" (Victor set M-584). Aided by one of the best recording that the Vienna Philharmonic Orchestra has ever had (there are no echoes or tone diffusions here), the excellent final page is more realistically projected than ever before on records. This is a set that ranks side by side with Beethoven's notable reading of this work (Columbia set M-194).

One of the earliest and most intriguing works that Stravinsky has written is his *Vocalise* for voice with wind quartet, called *Pastorale*. Stokowski, replacing the voice with a violin (set M-584), gives a lovely performance of this idyl on the Victor.

Enil Sauer, the veteran pianist, contributes performances of Liszt's *Consolation, No. 3* and *Polar Oublie, No. 1* that are not only highly enjoyable but also experiences but also valuable lessons to the piano student (Columbia discs 69-88-D).

In his performance of Chopin's "Sonata in E-flat minor" (*Unusual March*), Edward Killy gives a brilliant execution of the opening and *scherzo* movements, a unusually rich reading of the Funeral March, and an unexpectantly terse rendition of the *Ande*. Killy's powerful masculine characteristics stand him in good stead. (Columbia set M-378).

The Coolidge Quartet plays Beethoven's "Quartet No. 15, in F major, Op. 18" for Victor (set M-555). Victor announces that it intends to bring out a series of Beethoven quartets played by this ensemble. As a recording this set is a brilliant achievement. The warm blend and notably steady performance of the French Quartet (Victor set M-360), although recorded several years ago, is more desirable in every way than this new one.

The Pasquier Trio has contributed a delightful record for chamber music enthusiasts, one that we can well imagine will be played over and over again. It contains an early *Adagio* and *Fugue* by Haydn and a few parts by Purcell. The Haydn piece suggests a happy evening at the Esterhazy in the amiable qualities of this genial music. There is a depth of feeling and a certain richness in the Purcell work that is very moving. (Columbia disc 69-82-D).

In their "Folk Songs of Central Europe" (Victor set M-586), the Trapp Family reminds us of this section area of a gentler and more sentimental nature than many would make us believe. No one who really knows the folk songs of the Central people can resist their expressive intimacy or their kindly human feeling. The Trapp Choir brings out these characteristics in this album.

Richard Crooks, the American tenor, has recorded a number of operatic arias for Victor (set M-585). They are the *Cavatina* from "Faust" and "Renzo and Juliet" (disc 155-2); "Ah, feroce duce imagine" from "Macbeth" and the *Andante* from "Le Cid" (disc 155-3); *My part of "D'afir" over from "Pescatori di Perle"* and *Lamento di Fedra* from "L'Arlesiano" (disc 155-4). Crooks, blessed with a fine natural voice, here sings unconvincingly. There are a too frequent use of falsetto and a tendency to push the voice beyond its lyric capacities. He is happiest in the aria from "Macbeth" which is sung with real conviction, and in the one from "L'Arlesiano." The tenor apparently finds it necessary to trans-pose all of the arias, for none is in its original key.

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# THE ORGANIST'S ETUDE

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## Brahms and the Organ

By  
JAMES A. G. MARTINDALE

**WAS IT NOT HANS VON BÜLOW** who is referring to Bach, Beethoven, and Brahms, first used the phrase, "The Three Great Bs"? This phrase was hackneyed long ago, but we must admit that it has maintained some merit even to this day. That Bach is the father of modern music is a point on which there is no contention. We agree, probably without exception, that Beethoven revolutionized our art with his outstanding developments in the orchestral and instrumental forms. Then Brahms, the last great representative of the classical tradition appears on the scene, and in assimilating the polyphonic resources of Bach, and by expanding and expounding the orchestral technique of Beethoven, his greatness was assured.

It is too often forgotten, however, in this present day that Brahms, the successor to Bach and Beethoven, the composer of the four great symphonies, the chamber works, the beautiful lieder, and the many brilliant compositions for the piano, was also the composer of a very small but interesting group of works for the organ. His many biographers, almost without exception, have passed over this very important phase of his career. Any mention they make is usually but a passing on the polished surface.

### Not an Organ Master

It is romance that Brahms was not very familiar with the technique of the organ. We read that he first turned his attention to it at Düsseldorf, in 1856, when he was twenty-three years of age. He was collaborating with his friend Joachim in the study of counterpoint, and has new interest in the organ proved to be a great incentive to him when he was writing his exercises to be exchanged with the Hungarian violinist. Brahms evidently took a delight in writing for the organ; and, although it is probable that his severe self-criticism led to the destruction of a lot of valuable examples, some writers feel certain that a little of it has survived in the "Eleven Chorale Preludes" which were published posthumously by Simrock in 1902.

The first of his published works for the instrument appeared in 1864 without opus number and supplementary to the *Allegiance Zeitung* of Leipzig, one of the leading musical journals of the day. The composition was a *Fugue* in his startling key of A-flat major. Seven Bels' *Opus* can almost imagine Brahms writing such a work with his tongue in his cheek, for he was full of that almost demagogic humor which we have long associated with his predecessor, Beethoven. Certainly organists would not clamor to perform a work in such a remote key, and for that reason it gained no great vogue.

A decade or so later, in 1881 to be precise, his second work for the organ was written, also without opus number. This was

a *Chorale Prelude and Fugue* on the old German hymn *O Trencherhit, O Herzlieb!*, published as a supplement of the *Musikalisches Wochenblatt*. Incidentally both of these fugues are curiously interesting examples of contrapuntal writing, for in each

suggest that the eleven preludes were actually composed in Upper Lich, Austria, in the summer of 1886, and the present writer is inclined to accept this theory. Brahms possibly intended the opus to be a memorial to his great friend, Clara Schumann, whose death in May of that year was a terrible blow to him. Indeed his own demise was hastened, perhaps, by a chill caught at her graveside hours across country. We remember that of Madame Schumann he had said, "the most beautiful experience of my life, its greatest wealth, its noblest content." Certainly no finer or more loving memorial could be left for one be-

lievous of his approaching death and seems even to have welcomed it. We know, too, that when he wrote the ninth and tenth preludes on the hymn, *My Heart is Filled with Longing to Pass Away Early*, the old text expressed his thought very well. And he did pass away so quietly that his friends could announce to the world that "Brahms fell asleep this morning."

### Not a Cantor of Leipzig

It needs not require more than a cursory analysis to show that the master was not thoroughly at home where the instrument of Bach was concerned. Although writing in the contrapuntal traditions of Johann Sebastian was not a consummate skill, he did accept altogether the organ idiom of the older German. Brahms almost sought the poet, whereas the Thomaskirche Cantor would have given it a part or parts just as important as anything which he wrote for the manuals. J. Fuller Maitland, in his excellent volume "Brahms" has suggested that several of the "Preludes," particularly numbers Ten and Eleven, were probably written with the piano in mind rather than with this idea and feels rather, however, steeped in the traditions of Beethoven, thought more of orchestral effect.

Look at the very last prelude, *O World, I Now Must Leave Thee, O World, I Now Must Leave Thee*. We have the theme of the old hymn stated very boldly at first, as though by full orchestra. Then beautiful if given to the woodwinds, following this, the quieter second echo remains one of a quietest of muted French Horns. And then that sublime final passage, perhaps the most beautiful in all organ literature, which closes the work and clarinet or bassoon carrying the melody, strings. On the other hand the *Fifth Pre-ude, My Soul, With Gladness*—a three part treble—is ideal for the *cantus firmus* in the melody, with its arabesque accompaniment, stroment. *Blasphemy*, *O Ye Faithful Soul, man hymn, Lo How a Rose E'er Blossom*, seem more suggestive of soft strings than based on any other medium. The *Seventh Pre-ude*, that was to be met placidly, the *Eleventh Pre-ude*, the finest of the lot and seems to run to fall *trist*, indeed the writer has scored it for orchestra and has been surprised at orchestra, the organist with his knowledge of orchestration should succeed quite well in putting the ideas of the composer before his listeners.

### An Archaic Note

THOSE OF OUR readers who have had an opportunity to study the original edition of the "Eleven Chorale Preludes," as issued doubt by the frequent use of the *c* clef, performing the same task in music, it was day as at present, namely, in ceremonial parts to obscure large lines in the hand part of the performers. Yes, Brahms as-



Organ in the Totendanz Chapel of the Marienkirche of Lübeck, where Bach and Buxtehude met, and Bach later played for Buxtehude, as guest organist.

the answer to the subject is inverted when it appears for the first time.

### A Rich Memorial

AND NOW we come to a consideration of the "Eleven Chorale Preludes, *Opus 122*." As stated above, some writers are of the opinion that some of these were in his old exercises in counterpoint, revised. Others

Almost all of the chorale preludes deal with the preparation of the soul for the absence of death, and we may feel sure that Brahms considered it an adventure that was to be met placidly. The *Eleventh Pre-ude*, perhaps the very last composition to emerge from his facile brain, was the intensely poetic and beautiful *O World, I Now Must Leave Thee*. Brahms was com-



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surely wrote the "Eleven Choral Preludes" for the organ, but one feels certain that he did think them orchestrally.

The organ works of Johannes Brahms have been sadly neglected, and the fault lies mostly at the door of our organists. To attract attention, they must be given a place or places in recitals of good organ music. We have had whole series of programmes exploiting the organ works of J. S. Bach. That is quite as it should be, but we must become aware of the fact that it would take only one programme to give the entire organ works of Brahms a fair hearing.

In closing let it be said that as musicians we are most certainly, everyone of us, disciples of music. If we did not play the compositions of Bach, and Beethoven, and Brahms, and the whole host of composers, they could never be considered immortal. No one would know enough about them to appreciate their value. The frescoes in the Sistine Chapel at Rome tell the old story of the book of Genesis just as beautifully and as completely today as they did when Michelangelo finished their painting in 1511. Contemporary man can do nothing to improve them. The original idea of the artist speaks for itself. With music it is a different story. We, as pianists, organists, and singers, have an important place in the story. We are the speaking for the composer. Brahms left a great torch for us, as organists, to hold aloft. Let us bear it well!

### Dr. Damrosch on Tolerance

(Continued from Page 770)

and lower surge. I cannot excuse these countries whose governments not only enslave their citizens politically, but also seek to prescribe what music shall be written, what kind of painting shall be permitted, and what sculptures may be shown.

"On the other hand, we Americans must show absolute tolerance toward the art of other nations. Whether we sympathize with their policies or not, we must give unstinted admiration to those artists who enrich our lives regardless of their nationality.

"I remember when I went to France during the War. I got to know a little group of French officers who were there on a liaison between the French and American armies. They were cultivated men and had a great deal of them, and after the dinners together—and my 'what good does it do with war rationing—I had to play for them on an old upright piano. And what they did they were patriotic Frenchmen; but the idea that they should be limited in their artistic happiness, by a conflict between two countries, was to them monstrous and ridiculous. We must pursue the same course. Although we have great sympathies in different directions we must not forget that art is universal and as for the music that art in this country, our programs will always contain this music. No matter what country the composer came from, or what country the artists come from, here they shall be received with a friendly handshake and sympathetic heart.

"It is told that in Greece and the surrounding countries such ideas prevail and that the actor is free without the so-called passport to pass from one country to the other and so you see I could claim for myself and my colleagues privileges which even the liberal governments of the day would be willing to pass. You may think it is conceit on our part, but it is not—the true concert will never do anything contrary to decency."

So long as the artist merely amuses, he appears as the servant of the public, only when he offers something beautiful, true and grand, will he stand above it

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# How to Make Money by Teaching the Piano

(Continued from Page 776)

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## "Billings' Best"

(Continued from Page 778)

musicians from Europe coming in to expose his weaknesses, but also here and there about the country a man with more discriminating taste recognized his creation as an accompanying instrument into the church service, both reforms badly needed. He devised a sort of metronome and helped put an end to the reluctantly relinquished practice of "congregating." In the early days he could read two lines of a psalm, after that the next two lines prompted by Mr. Deacon. It was a compromised, important system and even after the people could read and write and had hymn books with both words and music, the deacons per se were not the best teachers for this. It was always his, he wrote, "All our new hymn books, and all can read, 'tis insupportable to have the lines read in this way, for it is practically saying, 'We are men of letters. You are ignorant creatures.'"

One fall day late in September of 1800, death came to Billings. He was fifty-four years old and had lived long enough to see his honors waste, his efforts once reaped, replaced and ridiculed. No one knows where he lies, nor what he looked like. There is no picture, no last, no grave-stone.  
Billings was one of three composers of his generation whose names are vital to American beginnings. One was James Lyman, who was a minister and a member of the church alone; and the other was Francis Hopkinson, signer of the Declaration of Independence, a famed jurist, and a cultured amateur musician, who wrote the first popular music created by a native of the United States.

Of the three, Billings was the most following. Had he lived longer, his name would doubtless be in letters on Broadway with a song book on the airways, and he would open up a parlous on the avenue. The probably deserves the honor and place of the first American publisher of music worthy of the name.

**A Born Innovator**  
WILLIAM BILLINGS LIVED most sincerely and was completely honest in his efforts to free the music of his church and country from the icy clank of English Psalmody. His greatest sin was his pride, his lack of technical equipment. He had right side and more than one simplified a right side that was at least an improvement over

conditions that developed a recognized need.

Among other things he introduced the pipe into the choir, and the organ. He was an accompanist, instructed into the church service, both reforms badly needed. He devised a sort of metronome and helped put an end to the reluctantly relinquished practice of "congregating." In the early days he could read two lines of a psalm, after that the next two lines prompted by Mr. Deacon. It was a compromised, important system and even after the people could read and write and had hymn books with both words and music, the deacons per se were not the best teachers for this. It was always his, he wrote, "All our new hymn books, and all can read, 'tis insupportable to have the lines read in this way, for it is practically saying, 'We are men of letters. You are ignorant creatures.'"

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If you have the beautiful song you wish to teach and to cultivate, if many persons are to be benefited, and support the endeavor of the beautiful book the end? It will save you much trouble to show it to some of our best and truest publishers. You will find a list of our best publishers on the inside of the back cover.

# ORGAN AND CHOIR QUESTIONS

## Answered

By HENRY S. FRY, Mus. Doc.  
Ex-Chan. of the Presbyterian Church of the A. C. O.

No questions will be answered in *THE ETUDE* except accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published. Naturally, the inquirer will be notified as to the progress of his question as to the relative quality of voices instruments.

Q. I have started a Junior Choir. I cannot get adequate approval to practice. We need an organ if I should succeed. The organ would be a large addition for the number of boys. Can you suggest any organ to purchase so that this will be a credit to my church? I have a budget of \$100.00. I am a member of the church and I am a member of the choir.

A. You do not state what method you propose in teaching the choir. We suggest that you play the psalmody only of the hymns, with the members of the choir singing them. The instrument can be added after they have become thoroughly familiar with the psalmody. We would not advise the organ until you have a good organist.

Q. I need a recent specification of an organ. I need an organ for my church. I need an organ for my church. I need an organ for my church. I need an organ for my church. I need an organ for my church.

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# THE ACCORDION DEPARTMENT

## Accordion Repairs

By PIETRO DEIRO  
As told to EIVERA COLLINS  
Part II

**T**HE REEDS OF MODERN ACCORDIONS seldom fail to function properly, but occasionally some minor difficulty may develop. Perhaps it may be a reed which plays with one action of the bellows and is silent with the reverse action. It may be a reed which produces a muffled sound, or one which is entirely silent.

We do not encourage accordionists to attempt complicated reed repairs but believe there are a few minor adjustments of which they may learn to take care in emergencies.

The subject of accordion reeds is an interesting one. They are called free vibrating reeds because one end is fastened to an aluminum block and the opposite end vibrates when pressure of air from the bellows reaches it. That is how the tone is produced. The vibrating end is called the tongue and the opening, into which it snugly fits, is called the vent. Tuning of reeds is accomplished by a system of filing the tongue of the reed. The pitch can be raised, or lowered.

Let us assume that we are about to repair a reed on the treble side of the accordion, which does not function when the bellows are opened. It responds all right when the bellows are being closed.

Before making the accordion apart, we must familiarize ourselves with the pitch of the reed so we can remember this when we are trying to locate the reed. It is also important to remember that the reed did not function on the outward action of the bellows.

There are six pins which fasten the framework of the treble side of the accordion to the bellows. These must be removed and the upper half of the instrument lifted gently away from the bellows. The entire section is then visible. The individual reeds are mounted on reed blocks and these are fastened at each end by a clamp. When the clamps are released the individual reed blocks may be lifted out.

### Reeds of Various Sizes

You will notice that the size of the reeds varies. The reeds for tones in the high register are quite small and those for tones in the lower register are correspondingly larger. Further examination of the reeds shows an exposed reed and one reed covered by a strip of leather. They are of identical pitch. The reed under the strip of leather responds to the outward action of the bellows and the exposed reed plays when the bellows are being closed.

Presuming that the reed we are to repair is a high E, we know that we must look for it among the small, short reeds. The pitch of a reed may be determined by gently snapping the vibrating end with a pin. We assumed that the faulty reed did not respond with the outward action of the bellows so we know that it will be a reed which is concealed by a strip of leather. This will not be difficult to find because we can sound the pitch of the exposed reed and then lift the leather strip to examine the concealed reed of identical pitch.

When we have located the reed we shall probably find that a piece of dirt or lint has lodged between the tongue of the reed and the opening and thus prevented the reed from vibrating freely. This may either silence the reed entirely or make it produce

a muffled, wheezy tone. A mere touch of a pin point will free the reed and the dust can then be blown out.

When the reed blocks are removed, and also when they are put back in place, care should be taken of the metal slide which is connected with the register switch. There should be also care that all the leather strips remain in position. They must not be bent or curled.

We have limited our reed repair explanation to the treble side of the instrument, because the bass section is more complicated.

There are a few other minor repairs which may be found convenient for accordionists. Occasionally the leaves of the cordistons, which are placed, can be remedied by shaking talcum powder between the folds of the bellows.

Each individual side of the bellows can be refined at a minimum expense, provided the wear is confined to the outer covering. The bellows should not be neglected until such a time as the rubbing finally wears a hole through the outer covering and into the bellows. They will then be beyond repair and new bellows will be needed.

### Other Ills

If a TUNE on an accordion sounds all the time when the instrument is opened or closed it may be caused by any of several conditions: dust under the valve; insufficient tension in the spring; valve not being level toward the plate; or valve being loose from the key rod.

Bass keys may be stuck because of the button not sliding freely; bass cover being warped so that it rubs against the pins; reed being jammed; or the mechanical parts not working freely.

Noisy key action may be caused by the loosening of the first strip which runs along the piano keyboard under the edge of the keys. This can be corrected by inserting the old strip and giving key action as new. Other causes for noisy key action may be the hardening of the skin under the valves; the hardening coming loose from the key; or the key rod hitting the under side of the gallery.

If there is an air leak in the instrument it may be caused by some of the pins being tight or loose. There is a

(Continued on Page 820)

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# THE VIOLINIST'S ETIQUETTE

Edited by

ROBERT BRAINE

For Teachers, Students and Players of All String Instruments

## The Bowing Optimum

By

J. ARNOLD OUREN

**A** VERY IMPORTANT PRINCIPLE for the violinist to observe is always to draw his bow in the most favorable stroke bed. Compliance with this principle requires that the bow be drawn across the string, in a line parallel to the bridge, at the point along its length at which the bow interfaces the least with the vibration of the string; while the string, at the same time, preserves its fullest possible amplitude of vibration. In the scheme of nature, this point happens also to be the one at which the fullest and roughest tone—the tone having the most carrying power, the intrinsic tone commensurate with the inherent qualities of a given instrument—can be produced. The violinist who would produce such a tone must draw his bow in this most favorable stroke bed, or optimum, as it may be termed.

The optimum is located at a distance from the bridge of about one tenth to one sixth the length of the vibrating segment of the string; hence, on a full sized violin having a string length of thirteen inches, the optimum for the open strings would be located at a distance from the bridge of about one and three tenths to one and four ninths inches, or about half-way between the bridge and the upper end of the finger board.

The location of the optimum varies slightly on the different strings, and on different instruments. If the location of the optimum on the A string be taken as the criterion and norm, then on the E string it would be found to be a little nearer to the bridge; on the D string, a little nearer to the finger board; and on the G string, about the same as on the A string.

### An Important Factor

Obvious that it is the LENGTH of the vibrating segment of the string that governs the location of the optimum. This means that, as the left hand ascends into the higher positions while a passage is being played, the optimum moves, in conjunction with it, proportionately nearer to the bridge, and vice versa. If, for instance, in playing the tone A on the open A string, the optimum is located at a distance from the bridge of one and one fourth inches, then in playing the tone A an octave higher on the A string, the optimum will be located at a distance from the bridge equal to one half of one and one fourth inches, or two thirds of an inch. The optimum has moved nearer to the bridge because the vibrating segment of the string is now only one half as long as it was in the first place. It follows, then, that in playing an ascending scale passage on one string, the bow should gradually slide toward the bridge, and at the same time, in playing a descending scale passage, the bow should gradually approach the finger board.

It is observable of the principle of the optimum which requires the bow to be

drawn close to the bridge when natural and artificial harmonics are played. As the finger is lightly touched to the string at points of one half, one third, or one fourth, of its length from either end, it vibrates, respectively, in two, three or four, separate segments. The corresponding optimum are located at a distance from the bridge equal to about one tenth the length of one of these four segments. If, for instance, the



YEHUDI MENUHIN

A "Wonder Child" of last recent years who has become one of the supreme virtuosos violinists of today.

third finger be lightly touched to the A string at the point slightly above where the tone D is ordinarily firmly stopped in the first position, a harmonic tone two octaves higher in pitch than the open string A will be produced, and the A string will vibrate in four almost segments; hence, the optimum will be located at a distance from the bridge of one tenth the length of one of these four equal segments. In other words, it will be located at a distance from the bridge equal to one fortieth of the entire length of the open A string.

When artificial harmonics are played, the same principle obtains. The firmly stopping finger forms a new fundamental segment; the lightly touching finger divides this (fundamental) segment into almost harmonic segments; and the segment between the optimum and the bridge is one tenth as long as one of these harmonic segments.

All great violinists noted for the beauty of their tone undoubtedly have taken cognizance of, or have unconsciously given spontaneous expression to, the principle of the optimum. To mention one instance, Paganini

Sarasate's famous *passaggio* tone is said to have been heard with distinctness throughout the entire extent of the largest concert hall. No doubt, Sarasate's rigid adherence to the principle of maintaining the optimum had much to do with the engendering of this happy effect.

### Striving for the Ideal

If the foregoing is true—and it surely is—then those who advocate sliding the bow toward the finger board while a *diminuendo* on a fixed tone is being produced, are not in accord with fundamental principles. Such procedure does not primarily diminish the tone; it merely muffles the tone, and decreases its carrying power. In effecting a *diminuendo* on a fixed tone, the bow should always remain at the optimum, the *diminuendo* being brought about by reducing the speed of, and the pressure upon, the bow. While to bow at the optimum is an ideal

Later, each position should receive separate treatment, especial attention being accorded the higher ones. When practicing in the positions, the second finger should be used for stopping the strings so as to establish the average optimum for any given position. Practice of the foregoing nature must be persevered in until the violinist develops a manifest love, spontaneously when called for, by the optimum such that it will develop. This unconscious sense can best be developed by conscious practice, just as a means of practice, in private, the articulation and gestures that he hopes will manifest themselves unconsciously and spontaneously when he appears in public. When one contemplates the marvelous improvement in tone command over the bow that it instills, the acquisition of a delicate sense for the location of the optimum is a goal for which it is well worth striving.

## What Is A Violin Worth?

By

ERIC L. ARMSTRONG

**S**TRADIVARIUS maker of the finest violins, sold them for a few dollars each. So did other makers of his period. Today these instruments are valued at thousands of dollars. Why?

To his everlasting credit it must be stated that Stradivarius turned out good violins although naturally some were better than others. Many have been destroyed, but probably they were regarded as being "just another duff", easily replaced.

Artist performers desire them today, partly because of the idea that an old violin is better than a new one—to which many do not agree—and also because of the audience; some artists have also the collector urge.

With a public clamoring to hear a genuine Stradivarius in the hands of an artist player, it is an asset to own one. It proves a good drawing card. With this in mind, and considering that these violins are rare, it is reasonable to say that one may be worth \$10,000.00, or even more.

But there are hundreds of modern makers. Many copy old masters, others evolve a model of their own.

Apart from these who make and finish their own violins with loving care, there are scores of factories that turn out millions of violins, in which each part is made by a different worker, these assembled without regard to tonal results, varnished with some quick drying concoction, and sold for a small price in the stores of country dealers and through mail order firms.

### Each Has Its Label

It is well known that most of the product of such factories is labelled as being a Squarcini, a Guarneri, a Stainer, or other old master. Many are misled, through such deceptive labels, into buying what is little better than trash. To most of us, a Stradivarius is a factory made instrument. The word is a factory made adjective. We are compelled to choose from among the



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## Accordion Repairs

(Continued from Page 817)

small strip of leather, called a gasket, be should never be allowed to accumulate on the bellows and the upper and lower sections of the accordion. If this leather is shrunk or hardened, it may cause an air leak. Other causes may be that the valves are out of alignment and do not completely cover the holes in the plate, or the bellows themselves may leak. The air valve must not cause unnecessary friction or a leak will result.

Finally, we wish to remind accordionists that they can avoid many repairs if they take proper care of their instruments. Dust

should never be allowed to accumulate on the accordion as it may eventually work into the delicate mechanism. The instrument always should be kept in its case when not in use and should not be exposed to dampness, excessive heat or bright sunlight. It is well to form the habit of always setting the instrument down gently, as continual rough jolts are injurious to the mechanism.

"Repairing Your Accordion," a valuable necessary for all players, may be secured from the publishers of *THE ETUDE*.

## How to Develop the Piano Pupil's Sense of Rhythm

By HAROLD S. PACKER

A FACILE SENSE of rhythm is primarily caused through incorrect hearing. In the process of miring the sense of hearing with that of feeling, confusion takes place in the mind and one sense oppresses the other. This condition is particularly apparent where complex rhythms are concerned and it is further aggravated when the pupil attempts to count or to use the metronome.

It is obvious from the outset that the pupil must receive the beginning of rhythm groups. To do this let the pupil practice exercises and other forms of technique in duple, triple and quadruple rhythms. Let him stand only the first two of each group, using finger touch, and, for the remaining one or notes of each group, touch the edge of the keys lightly.



By peering in this manner the pupil will have a better opportunity to hear adequately the beginning of each rhythm, and he will, at the same time, properly sense the feel of the other notes of the group. Once this has been accomplished examinations of simple and complex rhythms may be taken on up and the pupil may count all the notes, count or use the metronome without becoming totally deaf to the rhythms involved.

## VIOLIN QUESTIONS Answered

By ROBERT BRAINE

No questions will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or brief names, will be published.

(Most of the mail addressed to the Violinists' Parade consists of written requests to tell the names of the makers of their violins. The writer feels that this is impossible. The great violin makers and their cities, if it were possible to give an answer, would be requested. The owner of a superior violin is entitled to pride in its maker, but it is not the part of a dealer in such instruments to oblige him of such desires on an abstract form. The interesting contents of *The Etude* and other musical publications.)

### Violins by Pfeifferbauer

L. H. L.—The violins ordered G. A. Pfeifferbauer, maker of Markneunhofen, Germany, are of only modest quality. I do not know where Pfeifferbauer information concerning them could be found. A vast number of similar violins are exported to the United States and other foreign countries.

### Scientific Test Pupils

A. E. S.—Different violin teachers have different theories as to the best method of securing new pupils. Some consider the best method to be to work up a large repertoire of violinists, suitable for public performance, and then get as many public engagements as possible. If the solo work is well done, it is bound to speak in a great deal of respect and social position. The student becomes well known, and is consequently much sought after as a teacher, and a large class necessarily results.

Another method largely used by teachers is to engage and advertise advertising, which is often successful, especially in the case of pupils to the lives of the middle class, or the high class. Some of the most famous of these pupils, Rosen, Knechtel, and a long list of brilliant pupils, not to mention many others, were in great demand as teachers and as public performers.

### Violins and Violinists

An interesting treatise for violinists has been recently published by Ernest S. Irving, at 1222 Illinois Avenue, Evanston, Illinois. The work is a series of exercises pertaining to violinists—violin playing, violinists, and others on sight-reading. "Joseph Beethoven's Violin Quartet" (Chicago Homeless State Orchestra), "Mozart's Violins" (New York State Music School), "Joseph Beethoven's Violin Quartet" (Northwestern University), "Mozart's Violin Quartet" (New England Conservatory), "Mozart's Violin Quartet" (New England Conservatory), and "Mozart's Violin Quartet" (New England Conservatory). Among the Violin Makers, and "Mozart's Violin Quartet" (New England Conservatory).

### Violin Values

L. E. S.—Violins, like every other article of value, have their ups and downs as they regard to value. The violins of Cremona, since first their supreme value began to be recognized, have fluctuated in price, but their price has, in the main, been steadily upward. The greatest advance has been in the values of Stradivari and Guarneri, which command the highest prices of all. The present market price of a good, grade Stradivari is from \$25,000 to \$50,000. The Joseph Guarneri values of the best grade command almost equally high prices. Other Cremonese violins are of very high value, but of less pure quality. Some other names, however, especially have other aged violins, or those descended from their line, show their death ends of their best violins sold for as much as \$10,000, \$20,000, a price which it would be impossible to obtain at second or third hand in some circles, at a price of about thirty cents (after deductions for age and condition).

These figures show clearly what a vast difference has taken place in the price of the really great violins of the world.

### Sight-Reading

R. C.—Your young son's violin teacher could benefit most by reading to himself, but he had previously taught himself. He had not a vast amount of music of his kind. Personally, I know most of my sight-reading from playing other quartets, sextets, and octets, especially good. Having first violin in an orchestra, too, it is also an important part of my sight-reading. That is, he must not stop for quartets and octets, and not to stop for player notes, the orchestra must go on, and he must have his sight-reading.

### Locating Master Violins

L. E. L.—It is never a matter of Stradivari violins is not known. However, a great many are known. They have been mainly made by Jean and Louis, of Venice, and by Joseph, of Brescia, and by the English Workshop Co. New firms, such as the most likely to have lists of master violins and their owners. Whether they would supply you with such lists, or sell them to you, do not know. You might write to them.





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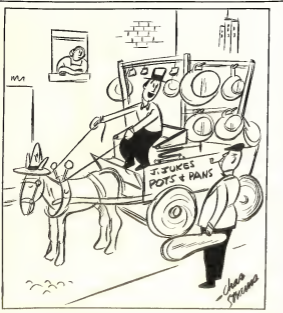
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## FRETTED INSTRUMENTS

### Ensembles of fretted Instruments

By GEORGE C. KRICK

**M**OST OF US, when taking up the study of a musical instrument, do so with the desire of playing for the pleasure to be derived from it, and perhaps of adding to the enjoyment of family and friends. After a student has acquired a certain amount of technical proficiency, he often happens to meet other players, and here is where the most interesting chapter in his musical career has its beginning. Aside from the social contacts he will make, ensembles is a quite enjoyable experience.

Several years after under the guidance of a teacher is, study only, the foundation and preparation for the years during which the student will have to rely on himself and to develop his own individuality. With his eyes and ears open at all times, he will gain in knowledge and self-confidence by meeting others pursuing the same aims.

Another great help to the director of an orchestra or to its members is the radio. It is time well spent to listen to the orchestras on the air, to find those that are similarly organized as to size of membership and type of instrumentation, and then to try to develop your own organization along these lines, continuously striving for perfection in ensemble.

An interesting point regarding fretted instruments is their variety, which includes mandolins, mandolas, mandocellos, mandolin banjos, tenor banjos, plectrum and five plectrum guitars, Hawaiian and tenor guitars. Since some of these are primarily melody instruments, while others are ideal ensembles can be formed without complete ensembles bowed instruments for assistance. In order to select the proper combination, however, one must consider carefully the timbre or tonal character of each instrument.

#### Varied Instruments, Varied Tones

AS WE ALL KNOW, the classic guitar is a perfect solo instrument and requires no support from others; but there are also a great many duets, trios and even a quartet, each should be heard more often.

A great deal of literature which is quite effective, is available for mandolins and solo piano accompaniment; but the accuracy to subdue the tone of the piano sufficiently to obtain a proper blending with the delicate tone of the mandolin.

A mandolin and guitar make an excellent duet; the banjo mandolin requires an accompaniment of a tenor banjo or plectrum guitar; a Hawaiian guitar or plectrum with either Spanish or plectrum guitar; tenor banjo and a plectrum banjo make an excellent duet; and the same may be said of two plectrum guitars.

Combinations of three instruments should be arranged as follows: two mandolins and guitar; mandolin, mandola and guitar; mandolin, mandocello and guitar; mandolin, tenor banjo and guitar; mandolin, tenor banjo and guitar; plectrum banjo and plectrum guitar or bass banjo; Hawaiian guitar and plectrum guitar; Spanish guitar; first and second Hawaiian guitar, and Spanish guitar; and, finally, three plectrum guitars, the first and second playing single or double notes for melody and harmony, the third for accompaniment.

The most effective combination for small groups is the quartet, as this furnishes op-

portunity for full and complete harmony. First and second mandolin, mandola and mandocello form what is known as the classic quartet; while first and second mandolin, mandola and guitar are the instruments which is called the romantic quartet. For the small ensembles of mandolins an accompaniment, as the gut and silk line of the other instruments. Quartets of the banjo family may be arranged thus: First and second mandolin banjos, tenor banjo and bass banjo; or first and second tenor banjos, plectrum banjo and bass banjo (a plectrum guitar may be used in place of the bass banjo, when this is not available).

There are several ways in which an Hawaiian ensemble can be made effective: and Spanish guitar; Hawaiian guitar, mandocello, mandocello and Spanish guitar; or mandocello and three Hawaiian guitars.

The quintet is completed by adding a mando bass or contra bass banjo, which will add the fundamental bass giving depth and body to the combination.

#### The Larger Groups

TO FORM A SEVENTEEN we usually add another melody instrument playing the first players will be in octaves. Seven or eight same combination as the acoustic with the addition of one or two instruments playing mando bass voices. If it so happens that no mando bass is available, the use of a piano or more players, and if possible the addition of drums and traps is advisable.

In forming larger orchestras one must always keep in mind the proper balancing of the different instruments, and as an example, we suggest this instrumentation for first and second mandolin orchestras: Four violas, two mandocellos, three guitars, one electric guitar, piano and traps. For an orchestra of three players, double the instrument for each voice; and for a banjo instruments for the corresponding banjo family.

As stated before, it is not advisable, in small ensembles, to combine the instrument of mandolin and tenor banjo; not satisfactory, neither is that of tenor banjo and Hawaiian guitar. On the other hand when permissible, but advisable, to add instruments of different timbre to add interest. For instance, a mandolin orchestra might be accompanied, as previously outlined, and two plectrum banjos and several Hawaiian guitars. By the use of proper instruments, giving the banjos and Hawaiian melody passages, the possibilities are greatly enhanced. We must not forget that it is the result of orchestral performance individual members and of their combination with a competent leader, and, since the fretted instruments are sufficient unto themselves, the player has splendid opportunities to come in contact with the world's beautiful music.

# QUESTIONS and ANSWERS

A Music Information Service Department  
Conducted Each Month

By **KARL W. GEHRKENS**

Professor of School Music, Oberlin College  
Musical Editor, Western Music International Directory

No question will be answered in **THE ETUDE** unless accompanied by the full name and address of the inquirer. Only answers, or passages given, will be published.

### Origin of the Word Symphony

Q. Explain the origin of the term "symphony" as it is known or applied to harpsichord, descent, faux bourdois, and similar forms.

A. The word "symphony" comes from the Greek *synphonia* (*syn* = together, *phonia* = sound). This term, like *synopsis*, was applied when in the first, came into the countries which were in touch even in the middle of the 15th century. The term is applied to a composition which was of the nature of the *faux bourdois*, and so on, and later to the harpsichord, and so on, and later to the violin. It also may be applied to any instrument combination of instruments. As it became necessary to clarify terminology, the terms *symphonie*, *faux bourdois*, *musique à deux*, and so on, replaced the general word *symphony*. Generally the word *symphony* became more and more specific in its application until it reached its present-day definition.

For a more complete discussion of this matter then you should be given in this column would suggest that you refer to both the most important edition of "Walters' Dictionary" and "Grove's Dictionary of Music and Musicians" under the headings "symphony" and "symphonic".

### Is A-Sharp or A-Natural?

Q. Is the seven-sharp scale from Beethoven's *Diabelli* in A or A-sharp or A-natural?

Ex. 1

In this scale, the seventh note from Beethoven's *Diabelli* is in A-sharp or A-natural?

—Mrs. D. K. C.

Ex. 2

In this scale, the seventh note from Beethoven's *Diabelli* is in A-sharp or A-natural?

—Mrs. D. K. C.

A. I must admit that this *Diabelli* that I have looked at have A-natural. But the *Diabelli* edition which you refer to is not the original edition for the first time. It is a reprint of the original edition, which is in A-natural. It is only in the second edition that it is in A-sharp. It is only in the second edition that it is in A-sharp. It is only in the second edition that it is in A-sharp.

Q. How do I determine the key signature of a piece of music? I have a piece of music in G major. How do I determine the key signature of a piece of music?

A. The key signature of a piece of music is determined by the number of sharps or flats in the key signature. In G major, there are two sharps (F# and C#). In G minor, there are two flats (F and C).

Q. (1) *Populium*, No. 2 is about M.M. = 76. (2) *Populium*, No. 6 is 125. A or 80 (Soprano). (3) *Populium*, No. 7 is 125. A or 80 (Soprano). (4) *Populium*, No. 8 is 125. A or 80 (Soprano).

How to learn a distinguished chord? Q. I have always thought of that chord as a *major* chord. I have always thought of that chord as a *major* chord. I have always thought of that chord as a *major* chord.

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Q. I have always thought of that chord as a *major* chord. I have always thought of that chord as a *major* chord. I have always thought of that chord as a *major* chord.

Q. About any vocal book on harmony, especially the one by Schenker, I believe you will find the explanation very clear. I am sorry to hear that you are not a fan of Schenker's. I am sorry to hear that you are not a fan of Schenker's.

A. I am not a fan of Schenker's. I am not a fan of Schenker's. I am not a fan of Schenker's. I am not a fan of Schenker's.

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(Continued from Page 779)

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no amateur is quite free, he lost his place, and then used the few seconds he took to find it again. In improvisation, the performer owes very completely in the style of the composer—it was a Bach fugue—that only a person intimately acquainted with the score could have detected the slip.

Richard Simon, of the publishing firm of Simon and Schuster, Pianos—who plays ensemble works with his brother, Dr. Henry Simon, Professor of English at Columbia University, a violinist, and Walter Rosen, senior partner of the banking firm of Laidenburg, Thilman, Pinstat.

Dr. Vladimir Karapetoff, Professor of Electrical Engineering at Cornell University, and recognized as one of the world's greatest electrical scientists. Dr. Karapetoff's hobby is playing trios with himself. He makes a recording of any of the great trios, beginning with any of the violin parts. Then he sets this twice made record in motion, and uses it as accompaniment while he plays the violoncello.

Hendrik Wilten Van Loon, author, artist, philosopher, and commentator, Violinist.

William T. Taylor, Vice President of the Commercial National Bank and Trust Company, Hartford. On the evening that Mr. Taylor broadcast, NBC was flooded with inquiries as to whether it wasn't really Lawrence Tibbett who had just come out and what did the broadcasting officials mean by foisting the public?

Mrs. George Estess Goeman, society matron. Pianist. As the result of Mrs. Goeman's broadcast, a number of his friends urged Mrs. Goeman to form a club for conducting ladies who had neglected their music study for years and now desired to return to them.

Mrs. Louise Perera, society matron. The late Edgar Levantsev, New York attorney, Pianist.

Reverend Admiral R. E. Baleshus, United States Navy, Pianist.

George Parsons, chief editorial writer of the New York Herald-Tribune, Pianist. The wife of Rear Admiral William Blum, Navy.

Mrs. Elizabeth Sprague Coolidge, music patron, who plays trios with her son, a professor of Harvard, and her grandson, Howard H. Hall, Jr., Secretary of the Columbia Gas and Electric Company, Cleveland.

Dr. Leo Ghishak, prominent plastic surgeon, Tenor.

James H. Van Alen, National Court Trust company of many of his own selections. Michael Zetlin, Internal Revenue Agent.

Walter Robert Schumann, Assistant Street Director of The New York Sun, and great-grandson of Robert Schumann, pianist, pianist and composer, and Clara Schumann.

Rosalie Carroll, field worker among the blind. New York State Department of Blind.

mothers, of Brooklyn, New York. These ladies made each other's acquaintance at a piano recital. A casual exchange of concert comments revealed that both "liked the piano" and had more than once thought of reviving active music making. They met at another concert and talked some more. Then they decided to take up two-piano work. They brought a fine and distinguished two-piano tone, and refer to their work as "Old Age Insurance" because they met them divisions of stimulus and pleasure whereby their children are grown and their active interests have increased.

Nearly all the participants showed an amazingly high level of performance; and they were invited to appear strictly on the basis of their abilities. The fact that they revealed varied backgrounds of race, profession, training, and economic security proved again that music is genuinely a part of mankind, open not only to the rich, the "arty," but also to every low one who cares enough for music to want to live with it.

Mr. Koons asked each participant why he chose music as a hobby. A survey of the replies showed that the music was adopted solely by personal inclination. Nobody turned to music for any reason of advantage—but all discovered benefits, many of them unexpected. Music, it was found, stimulates and refreshes after a busy day; it brings comfort; it provides emotional satisfaction through complete self-expression; it supplies the degree of concentration that tests the mind after work; it serves as a relaxing agent, it perfects mental alertness and coordination between mind, eyes, and muscles; it fosters self-discipline.

While Mr. Van Loon said that he plays no matter how it sounds for his amusement, Mr. Taylor said that she sings for his own amusement. Mrs. Coolidge sorrow, and spoke of the benefits in terms of intellectual and moral education, emotional balance, and of the spiritual healing it provides in offering impersonal devotion to a soloist. Incidentally, Mrs. Coolidge's sense her professional musician's name as the result of her personal hobby interest. Having found that music study gave her comfort at a time of bereavement, she determined to share music, insofar as she could, with the people who might derive similar comfort from hearing it.

**A Fountain of Youth**  
SO MANY OF YOU THIS PARTICIPANTS, I can only say that the program had yet to be determined. From the time "Music Is My Hobby" was first launched, NBC received numerous letters from the listeners who wished to experience in mature music. The fact that the program was not yet determined, that the hobby program is not yet determined but also gave something to within a year, released something. I was told that a banker in Chicago confessed that he kept his own character playing a secret, but when a friend was thought to be "sassy" and had come out of bankers and industrialists had the microphones on the open and played before and now plays for his own pleasure. He was encouraged to return to the singing dream that given up what a great career was inspired to practice for the last of being.

Letter after letter attacks to the joy it people" wishing to answer to her "letter" than the pleasure and for no reason other than to bring the letter after letter full of plain, talking and singing going back to their own good letters. When they report the

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progress made as a result of listening to "Music Is My Hobby"; a new world of interest, or of solace, has been opened, new friends have been made, old ties have been strengthened, more strongly cemented through the fun of making music together. People have profited through the mental discipline of accurate practicing; they have reorganized their busy time schedules by rising an hour earlier, a bit of a master before work, or dropping half the consuming distance

to theory study and memorizing of scores. Mr. Noon's lobby program has proven itself a unique success, from the viewpoint of the performers and of the listening recipients as well. It has uncovered a rich new field of spiritual stimulus and encouraged thousands of people, who live beyond the reach of the concert hall and the lecture platform, to grasp for their hands and minds at the finest kind of "Old Age Insurance."

## The Story of Major Bowes and His Amateur Hour

(Continued from Page 774)

a violin player on the last row of the violin section. Before long, he stepped up to the position of first violist, then conductor of the Capitol Theatre Orchestra, where he remained for years, then conductor of the Minneapolis Orchestra, then conductor of the Philadelphia Orchestra. The shrewd impresario had crossed right again.

Major Bowes, for obvious reasons, does not encourage amateurs to come to him from all over the country, but rather from the vicinity of New York. He evidently does not feel that it is right to solicit applicants from a distance, because of the cost of transportation and the possible disappointment to those who do not pass the test of his auditions. Of course he cannot prevent any applicant from coming from anywhere.

### Where Enthusiasm Exceeds

THE POPULARITY OF THE AMATEUR HOUR is almost incredible. Those who have visited the Chrysler Buildings in New York, and at the World's Fair, have seen something of the immense number of savanages, gossypies and "honors" that have poured in upon the Major from all over the world. Part of this museum of publicity is given over to police badges showered upon the Major from communities in all parts of the country. No Canadian admiral could wear for more. If the Major were to piece his police badges together, he would have a fragment that would put to shame the armor that would have decorated a knight of the Middle Ages.

The Major's "fan mail" merits appreciation almost unequalled by anyone save Charles Lindbergh. The records in the American Telephone and Telegraph Company it is reported reach that over three million "vote" calls have been received since the hour was started. Over fifty expert telephone operators and tabulators are required in the Columbia Broadcasting System Building on Broadway, to record calls on Amateur Nights.

Each of the fifty New York operators handles lines for two incoming calls. Possibly six special forms for recording the vote, limited to one for an individual, three to a family, and twenty-five to institutions and other group balloters. Two pure boys collect them and shoot them to four assistants in a tabulating room. In that room also a clerk brings in the vote tabulations from other cities. Their records before each of the announcements of the results, given at 9:30 and 9:51, the boys are closed and rushed to the Major's desk on the stage. More than mechanical alertness is required of the girls who receive the myriad calls for a score of acts. They must be ready, as well, to answer callers' bids for acts, or to register some worried caller who is long out of the entertainers is a certain lot relative.

### A Musical Marvel

TWICE AS MANY MEN AS WOMEN apply for auditions, it is said, which is contrary to the idea that women want to make their names heard. Major Bowes' Theater Groups have played over one thousand engagements in over two thousand cities, including some in every state of the Union and two provinces of Canada. This, in itself, is a huge theatrical enterprise.

Major Bowes' method of examining applicants is original. In his office, which resembles an old-fashioned Victorian salon of from one studio to another. His large staff of experts, required to examine the applicants which number from five hundred to six hundred a week, hear the applicants in the studio. The Major turns on, or switch, this or that studio, as he desires, or as his attention is called to a particularly likely applicant. Of course it would be impossible for the Major to hear five hundred applicants a week. He can take time only sparingly for the best. In hearing them through a loud-speaker, he gets the same effect that the listener will get over the radio.

Every applicant is given a careful hearing, if there is any indication of the slightest talent. At the auditions, they are permitted to sing their numbers complete. There is no go up at the auditions. The applicants are never discouraged. If it is felt applicants are not available, they are told directly, but are never criticized. It should be remembered that the Major is far more anxious to discover desirable performers, in which the American public is likely to be interested, than is the applicant anxious for an opportunity to appear.

There can be no question that the Amateur Hour has stimulated an interest in music study and all instruments. Thousands of students have been inspired by hearing that of others of humble origin, have, by reason of hard study, since until they have an opportunity to appear before the general public.

Although the Major, in his spontaneous "censoring" strives to give credit to certain career slots of the contestants through the imagination, of course, entirely through the imagination, is obliged to imagine what his contestant looks like, his gestures, and his facial expression. When each contestant appears before the radio, their features are familiar to many of the listeners. In the Major's radio cast are performers who have been seen only a few times on the radio. They are unknown to the ear, the programs must be limited largely to musical performance, to stand-ins, or tap dancing. The *danse du ardeur* dancer who was indignant when the radio was rejected by a radio program maker, was a very unusual case. Although the appeal is entirely musical in the nature of the voice of the performers can be conveyed by the radio.

### Seeking the Primrose Path

NATURALLY, SUCH AN ALLURING BEYOND of fame and celebrity brings to the Major's cast many aspiring "artists" with what can be indubitably called unstable mentalities. We waited around for the next coming of these unfortunates, watching them in the elevators ascending to the Major's office can be both laughable and tragic. His assistants must have long since developed a technique to determine the foot-hold of carnival men who are hungry for fortune fame. As the writer ascends to the studio office, one individual evidently

(Continued on Page 876)

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Selections from the sonatas and fantasies and from the shorter compositions of this genius of the keyboard.

## The Story of Major Bowes and His Amateur Hour

(Continued from Page 825)

mistook him for the Major himself. He stood stiffly at salute, as formal as the guard at the gate of Buckingham Palace, grandly focused his eyes on the point of his radiant nose, and then chuckled as under the City of London was specially was the writer never found out.

### A Road to Recognition

THE MAJOR ALWAYS STRESSING the importance of preparation. Not that he undervalued natural talent; but he feels that many of those who fall do so because they are only "half-bred." He also lays great stress upon character and individuality, realizing that in order to succeed, one must have something distinctive to give the world.

At one time there were sixteen different Major Bowes Amateur Hour units on the air. This was unknown before discovered by Missor Brown; and much of it would have been uncovered in this way. These competitors, in themselves, are a major enterprise of large dimensions.

Major Bowes is in no sense a professional musician; although he studied music when a child and recalls with a little thrill School in San Francisco. David Belasco and David Warfield attended the same school.

What becomes of the performer who drops right back into oblivion? Not if they have the "stuff." Frank's very small beginnings, great artists with a long head and the Amateur Hour, Rosa Ponselle and

John Charles Thomas were both in vogue. That was years before the Metropolitan hailed them as great artists. Lucille Browning, who sang at the Metropolitan Opera, was literally discovered by the Amateur Hour. Doris Weston, who played opposite Dick Post in the pictures, was another. The famous Negro baritone, Clyde Barrie, was another Amateur Hour product.

The Major is an optimist in the highest sense. He wants to see a more joyful world, with more joyous people, as his one of his favorite quotations, which has reprinted in his "Verses I Like," comes from the memoirs of the Reverend Sydney Smith (1855). It runs, "When you rise in the morning, form a resolution to make the day a happy one to a fellow creature. It is easily done; a left off garment to the man who needs it, a kind word to the sorrowful, an encouraging expression to the striving; trifles, in themselves as light as air, will do it, at least for the twenty-four hours; and if you are young, depend upon it, it will tell when you are old; and, if you are old, rest assured, it will send you gently and happily down the stream of human time to eternity. By the most simple arithmetical sum, look at the result; you send one person, out of one, happily through the day; that is three out of a sixty-five-year career of the year; and suppose you give only forty years after you commence that course of medicine, you have made 14,000 happy human beings, in all for all the time. Now, worry about it, as you see it simple! It is too short for a sermon, too homely for ethics, and too easily accomplished for you to say, 'I would if I could.'"

## Getting the Right Music for Your Band

(Continued from Page 821)

Usually the solo cornet part is overlooked, and we would recommend the careful editing of such a part, observing the necessity of changing it to conform to the orchestral score, especially in those portions where the cornet player is duplicating the woodwinds. This change is not recommended simply because it is difficult, heavy, and because when played it becomes too weighty. Furthermore, we cannot approve of a placement of cornet in varied passages, such as are much better when handled by the clarinet, such as in the opening measures of the overture.

Nor can we neglect the roles of the trombones and basses. Note that in measures 33 through 38 the trombones and brass basses are given the melodic passage, whereas in the orchestral arrangements the passage is performed by the violoncello, string bass, and bassoon; these latter instruments are capable of playing this passage, but it is certainly no suited to trombone and brass bass. Probably in bygone days there was a necessity for relegating such parts to these instruments, but with our large, fully instrumented bands of today, it is advisable to give these passages to the bass reeds and string bass.

Of course, we must make allowances for knowing that not all facilities are available, the types of instrumentation available, instruments that all of these suggestions can be carried out. It is apparent, though,

that careful thought, given to editing by even the smallest amongst us, will be conducive to more pleasing results.

In editing the dynamics of "Eurythmic" (and a great many other selections) we find that usually when one voice is given a *f* the entire instrumentation is given the same dynamic sign. Such a course is rather inappropriate. Dynamics are not such an automatic matter. A careful check-up must be made on each individual part and its relation to other parts studied. Dynamics must be balanced and proportioned so as to achieve the best possible performance.

Usually we find it necessary to reduce the dynamics of the brasses and percussion. Since these instruments are by nature heavier-voiced, their dynamics are normally encompassed within the same dynamic range. At the time of checking this relation to the marking of breath marks, their placement should precede the rehearsal of any number with full band.

Rarely do we find music for bands that is perfect in every respect—there are unending faults which might lead to error. A genuine interest in the performance of the modern band almost demands a judgment of editorial duties by the conductor. Mindful music will be neglected by any serious student, and often passages which are the rewards are in proportion

### Where the Music Hungry Dwell

"It is quite true that in the large cities, where the virtuoso struggles for a chance to appear, there are not to be at times almost any more performers there is a man-hunger, for the most part ill-satisfied. Yet in the country at large in the United States, and of other countries, no excellent or excellent, no excellent teacher, no friend and guide of the art—John Erskine.

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# The Junior Guild

ELIZABETH A. GEST

## Letter to Mendelssohn

By E. A. G.

Dear Mr. Felix Mendelssohn-Bartholdy: You see, I am calling you by your full name as I never knew just how you prefer to be addressed. It seems like a long, impressive name, and around here people just call you Mendelssohn and let it go at that. Anyway, I have just been hearing two of your "Songs Without Words" and I like them so much I thought I would write and tell you so.

My teacher says you began to compose when you were eleven years old and that you and your sister were great chums. I wrote a little waltz this year, myself, but I guess you would not think it was very good; and I often play duets with my sister, who is two years older than I am.

I know you were a fine conductor, too, as well as a composer. I'd like to be a conductor; it must be thrilling to lead a big orchestra and to try to tell them how the composer would like to have his music played if he were conducting himself.

Lots of times the composer never had a good chance to hear his compositions played by good orchestras. And then, all that about Bach! You did a wonderful thing in bringing Bach's great compositions to the public so many years

after his death. I wonder if we would know Bach's music so well now, if you had not lived on this earth.

And then, founding the Leipzig Conservatory must have taken lots of your time. My book says you did that in 1829, and I figure it out that you were then only thirty-four years old. And my book also says that you painted beautiful pictures in water colors. How did you ever get time to do all those things, with composing and teaching and travelling around Europe and England so much, to conduct festivals and concerts. It took a long time to get places in those days. How do you think you would like to travel in our streamlined trains and airplanes? Well, you did not waste much time, that is certain; and it is no wonder you died in 1847 at the age of thirty-eight. You must have worked too hard. And I guess I had better start working a bit harder on my own music if I ever want to accomplish anything and remembering one of your *Songs Without Words*.

From JUNIOR

P.S.—I meant to tell you how much I like the Christmas card that you composed, called *Hark, the Herald Angels Sing*. It is one of my favorite carols; we sing it in school and in Sunday School, and I'll be thinking of you whenever I sing it this year.

## Musical Travelogue

By MRS. PAUL RHODES

(Blanks to be filled with names of towns, states or countries)

- |                                      |                    |
|--------------------------------------|--------------------|
| 1. Song of _____ in the Straw        | Rinsky-Korsakoff   |
| 2. _____ Folk Tune                   | Folk Tune          |
| 3. On the Road to _____              | Speaks             |
| 4. Rims of _____ Air                 | Beethoven          |
| 5. _____ Irish Folk Tune             | Irish Folk Tune    |
| 6. Tales from _____ Woods            | Strauss            |
| 7. The Blue Belts of _____           | English Folk Tune  |
| 8. The Blue Belts of _____ Traveller | Scottish Folk Tune |
| 9. _____                             | Folk Tune          |
| 10. Rush Hour in _____               | Chasins            |
| 11. My Old _____ Home                | Stephen Foster     |
| 12. Little Town of _____             | Rehner             |
| 13. In Old _____                     | Trovere            |
| 14. Marching through _____           | Werk               |
| 15. From _____'s Ivy Mountains       | Mason              |

(Answers on Next Page)

## A Song for Christmas

(A Playlet)

By ERNESTINE and FLORENCE HORWATH

Characters and Costumes

Two Waiters—Traditional costumes.

King Music—A crown and robe, decorated with holly.

Paletina—A girl with long, dark robe; white collar; small cap on head.

Bach—A boy, with curled wig, or girl with light curls. Jacket with bright buttons, ruffles. Short trousers.

Handel—A girl or boy with long hair, ending in curls. Costume similar to Bach's, but brighter and richer.

Shepher—Tunic, striped head covering,

sandals, crook.

Mendelssohn—A girl or boy with rather long hair; Flowering tie, white collar, long trousers.

Tschakowsky—A boy wearing a dark suit.

Richard Strauss—Another boy, similarly dressed.

Franz Gruber—A boy, wearing tall hat, coat with cape.

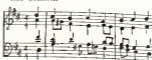
Mary—Long dress, blue cloak, veil on head.

Scene: Holly decked room. Throne on one side, piano on other. Two curtains, center, bite above, which has deep blue backdrop. Waiters stand on either side of curtains. King Music sits on throne.

**KING MUSIC:** Merry Christmas! I, King Music, greet you! (*Bow.*) Have you ever stopped to think how Christmas impressed our great composers? All saw it—and put their impressions or thoughts into music! Paletina, in the sixteenth century, saw it as a beautiful, religious occasion. He composed, among other music, *Lullaby of Mercy*.

(*With open curtains. Paletina sits, writing, before an arched church window, of paper, pinned to backdrop. Looks up. Goes to piano. Plays, lights curtains.*)

**KING MUSIC:** Bach put the entire Christmas story to music! His "Christmas Oratorio" is his impression of Christmas—so noble, so great, and glorious! *Lullaby, Beloved*, a cradle song to the Child of Bethlehem, is a wee part of the "Christmas Oratorio."



With all Thy joys,  
O Lord, we sing,  
And thanks and praise  
To Thee we bring.

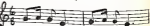
(*Curains are opened. Bach, goes to piano. Plays, lights, left.*)

**KING MUSIC:** Handel's "Messiah" is the same story, told in Handel's own way. The "Pastoral Symphony" is a small part of the "Messiah," and it tells of shepherds at Bethlehem. (*Curains are opened. A shepherd stands, guiding afar. Handel sits looking at shepherd. Shepher, goes to piano. Plays, as curtains are closed very slowly; goes off, right.*)

**KING MUSIC:** Mendelssohn saw peace and simple beauty, in Christmas. He composed *Hark, the Herald Angels Sing*. (*Curains are opened. Mendelssohn sits, passing to look upward at a picture of angels, hung on backdrop. Continues to write; then goes to piano. Writes closing curtains. Plays, exits.*)

**KING MUSIC:** Tschakowsky put a merry Christmas story to gay music! It is the famous "Nutsacker Suite." He also wrote "Christmas." It is well to remember Tschakowsky, now. He was born on May 7, 1840—almost 100 years ago. (*Curains drawn, showing Tschakowsky looking at a nutcracker, boy, and so on. Bach's figure, in distance. Goes to piano,*

*Plays part of "Nutsacker Suite" and "Christmas," exits.*)



Silent night, holy night,  
All is calm, all is bright

**KING MUSIC:** Richard Strauss thought about the Three Kings. He took a poem by Heinrich Heine, called "The Three Holy Kings From an Eastern Land," and put it to music. (*Curains drawn. Strauss stands, reading. Nuts, goes to piano, plays song, exits.*)

**KING MUSIC:** Next we should remember a delightful song, written by a humble schoolmaster. It was printed for the first time in 1840, although written in 1818. It is *Silent Night*, and it was composed by Franz Gruber.

(*Enter Franz Gruber, left. Plays Silent Night. Curains opened, showing Mary kneeling over the manger. Composer exits, with their offerings of music. Shepherd stands center.*)

**KING MUSIC** (as song ends): A merry Christmas, and a joyful Christmas to all!

THE END

(NOTE: This playlet may be used as a form, embracing works of other composers, and using other tableaux. Modern pieces appropriate for Christmas, also may be used.)



## A Motor Game

By NANCY D. DUNLEA

"I don't want to practice this morning!" pouted Betty one Saturday when the sun and the breeze seemed to be calling outdoors.

"Don't you want to go motorizing with us all this afternoon?" asked Gloria, her older sister.

"What has practicing got to do with driving?" demanded Betty as she slowly opened her exercise book of what she called her "repeat exercises."

Gloria came over to the piano and sat down beside Betty. Then she commenced to play Betty's exercise.

"Why do you look so hard at the page? I know it from memory—well, almost—" said Betty.

"So I won't have a traffic accident!" exclaimed Gloria. Betty giggled in spite of the long face she had been wearing. "If I don't watch the road," Gloria went on, "I might run somebody down."

"Like a note, or somebody—I catch on!" Betty began to watch the notes herself. "You have to sharp F on the second line."

"Oh that's in the next block!" answered Gloria. "I haven't turned the corner yet! But if I don't hold my left wrist up as good as my right one, I can't stay straight."

"Do you suppose Daddy will let me drive our car some day?" asked Betty.

"If you learn to keep your mind on what you're doing—keep your eyes on the road—and obey the rules," said Big Sister.

"Let me play that exercise!" Betty went to work with zest. "I can go up and down hills just as nice as you do," she told Gloria. "Way down in the bass is the foot of the hill, and way up in the treble is the top of the hill! I'm going to call the rests, the rests are signals!"

"Good! Do you enjoy any other driving rules?" asked Gloria.

Betty looked hard at the printed page. "Why I never noticed the road map before. Where?"

"Oh those Italian words," explained Betty proudly. "Say *ritard*, and that means to slow up. Oh, I'm going to be a swell driver!"

"Are there any places you can speed up?" asked Gloria.

Betty looked surprised for a second, caught her breath and then looked hard at her music. "Why accelerando means to go faster."

"Sure enough!" Gloria laughed. "Well, when the road map says 'soft' and 'loud,' what will you do?"

"Oh," explained little sister, "when it says 'I'll pretend I'm driving away out in the country. If it says *pp*—very soft—*ff* then when the music says 'or if I'll be right in the busy traffic!'"

"So you will," said Gloria. "I hope you drive so carefully you'll never have an accident!"

## Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month, for the best and nearest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, thirteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "My Favorite Piece." Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by January 18th. Names of prize winners and their contributions will appear in the April issue. The thirty best contributors will receive honorable mention.

### RULES

Put your name, age and class in which you enter, on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only.

Do not use typewriter and do not

have anyone copy your work for you. When clubs or schools compete, please have a preliminary contest first and submit no more than six contributions (two for each class).

Contributors who do not comply with all of the above rules will not be considered.

## Musical Biographies

(Prize Winner in Class A)

When I start the study of a new I almost find it a great deal to read something about the composer and his life. It is impossible to grasp the composer's meaning unless one has a knowledge of the surroundings that influenced his personality and thereby his compositions. In addition it makes one more appreciative of the composer's work of art.

To help me, when I wish to read out something of the nature of a composer, I have a small volume of music articles and pictures in a bookish form. An example of this is "The Lives of Great Masters." It contains a great deal about the character of his composer. After reading an article like this on the composer, together with some later facts, one has a much deeper understanding of him and becomes more deeply interested in the way he expressed himself in music.

JOHN MARSH PRINCE (Age 15),  
Arlon.

## Musical Biographies

(Prize Winner in Class B)

Musical Biographies are about stories of composers lives, though they do not have to be written by the composer. They tell where and when composers were born, three some of their most famous works. They also tell important events in their lives.

When people read biographies they imagine they know the composer. If they do not do this, they may have seen his portraits and heard their names.

Some biographies do not feel like they do not feel like they do not have very good biographies.

GLORIA LEE JONES (Age 11),  
Virginia.

## Honorable Mention for September Essays:

Elven Hattarova, Andrej Molotov, Margaret Coleman, John Webster, Jim Moore, Hans Benedict, Nancy Keller, Tom Goodman, Sigurd Mathews, Arnold Murray, Harry Hobb, Edna Fawcett, Hilda Backlund, Henry Fleche, Marjorie McCall, Harry Murray, Carolee Harbison, Milton Wolfhard, Joy Sells Hartman, Eva Whitcomb, Elvaine Satter, May Jell, Dorothy Wells, Ann Marie Tully Elson, Beverly Berk, Anna Sof, Hilda Lynn, Jewel Cooper, Ruth Bennett.

## Answers to Musical Travogue

1. India; 2. Turkey; 3. Mandaly; 4. Athens; 5. Londonberry; 6. Vienna; 7. London; 8. Scotland; 9. Arkansas; 10. Hong Kong; 11. Kentucky; 12. Bethlehem; 13. Madrid; 14. Georgia; 15. Greenland.

## Answers to Musical Instrument Building

- Puzzle in September
1. One-room-organ
  2. Case-crow-curt
  3. Tie-their-zither
  4. Nap-path-piano
  5. Pa-pip-barp

## Prize Winners for September

Puzzle:

- Class A, Juniek Lee Talon (Age 14), Texas.  
Class B, Marjorie Hitch (Age 12), Michigan.  
Class C, Edna Brown (Age 9), Ohio.

## Honorable Mention for September Puzzles:

Ann Forrester, Hilda Bloomfield, Dorothy American, June Evans, Anna Mary Lee, May Belmont, Ruth Johnson, Nancy Anthony, Ray Smith, Lucie Warr, Margaret Hill, Edith Effinger, Marguerite Dalton, Catherine Conch, Eleanor Ryan, Marc Ellen Apple, Irene Wolf, Beverly Moore, Hie Gustrich, Dorothy Strubbe, Joseph Turner, Frances Cassel, Lisa, Jack Conlin, Shirley McKeown, Wilma Stricker, Evelyn Burt, Evelyn Bellows, June Sharp, Betty Brown, Mary Rose Pletsch.

## Musical Forms— In Rhyme

By Francis Taylor Risher

### THE SONATA

SONATA from *sonare* comes: (*Sonare* means "to sound.") It is an instrumental form in which two themes are found; Two signal themes of vast contrast in pattern and development.

It has three movements—sometimes four, in contrast—each complete. So we related as to mold A form, well planned—concrete. The first is fast—the second, slow—Third, bright, if used—last, quick tempo.

### THE SYMPHONY

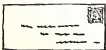
The SYMPHONY, sonata form, Though built on broader lines, Is written for the orchestra, With all that it combines. Each instrument has special part In this great form of Music's Art

### THE CONCERTO

This work has movement three or four—But rarely more than three. The solo part with orchestra, Displays a style most free. Though each is separate and distinct, All parts together must be linked.

### THE OVERTURE

This work, sonata form or free, Is musical prelude. To opera, oratorio, And works of other mood. As separate pieces, overtures Have also merit which endures.



DEAN JENNIFER EVANS:

The top half consists of three measures from under three to eight, and we call our last the Heavy Beat. My class and I. We had our answers given Friday in the music hall of our school. At the morning we have not had, a game connected with music, several selections by the Junior Band, and some solo pieces played by the members. Our club plan is blue and gold.

From your friend,

DEAN JENNIFER EVANS  
(Age 12),  
North Carolina.

DEAN JENNIFER EVANS:

The top half consists of three measures from under three to eight, and we call our last the Heavy Beat. My class and I. We had our answers given Friday in the music hall of our school. At the morning we have not had, a game connected with music, several selections by the Junior Band, and some solo pieces played by the members. Our club plan is blue and gold.

From your friend,

DEAN JENNIFER EVANS



JUNIOR ORCHESTRA of Charleott, Pennsylvania





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